

*Henry K. Wilson.*

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# The Connoisseur

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# INDEX

## ARTICLES AND NOTES

	PAGE
Altman Collection, The ... ... ...	136
Ancient Church of Scotland, An ... ... ...	259
Ancient Monuments ... ... ...	260
Answers to Correspondents ... ... 73, 141, 207, 283	
" " (Heraldic) 74, 142, 208, 286	
<b>ARCHITECTURE.</b>	
Architects, Institute of British ... ... ...	258
Early Georgian Residence, An ... ... ...	196
Fireplaces, Some Notable. Part II. ... ... 3, 52	
" Orders" for Architecture ... ... ...	111
Pope's Villa, Columns from ... ... ...	262
Prior's, Mr. E. S., Lecture ... ... ...	262
Some Forgotten Nooks. By Fred Roe, R.I. ...	237
Armada Medal, The ... ... ...	249
Astrolabe Planisphere, English ... ... ...	111
Athens and Improvements ... ... ...	257
<b>AUTHORS.</b>	
Boyce, Cecil. Rise of the Staffordshire Potteries, The ... ... ... ...	21
Clowes, Ronald. On Collecting ... ... ...	39
Gibbs, Philip. Twelfth Night Comedy, A ...	209
Ginnett, Lillian. Some Notes on "The Tempest" ...	216
Grundy, C. Reginald. Beecham Collection, The. Part III. Works by Turner ...	223
Jackson, Mrs. F. Nevill. Women as Air Travellers ...	13
Percival, MacIver. Nineteenth Century Purses... ...	145
Phillips, Maberley, F.S.A. Travelling in the Olden Days ... ... ... ...	87
Reckless, R. A. Verge Watch-Cocks ... ...	157
Roe, Fred, R.I. Some Forgotten Nooks... ...	237
" Bachelor of Physick in the University of Dublin" ...	195
Bacon, The late Mr. John H. F., A.R.A. ... ...	202
<b>BOOKS.</b>	
Forty Years a Collector. (Mr. Bertram Dobell)... ...	108
Memorial to Andrew Lang ... ... ...	256
" Romeo and Juliet." Executed by Mr. Alberto Sangorski, and bound by Messrs. R. Riviere & Son ... ... ...	206
Books Received ... ... ... ...	197
<b>BOOKS REVIEWED.</b>	
" Alastair," with a Note of Exclamation by Robert Ross ... ... ... ...	60
" Animal Sculpture." By Walter Winans ...	276
" Architecture." By Mrs. Arthur Bell ...	276
" Art." By Auguste Rodin ... ... ...	59
<b>BOOKS REVIEWED—continued.</b>	
" Art in Flanders." By Max Rooses ... ...	177
" Art in Spain and Portugal." By Marcel Dieulafoy ... ... ... ...	57
" Art of Botticelli, The." By Laurence Binyon ...	173
" Art of the Great Masters, The." By Frederick Lees ... ... ... ...	57
" Art of the Italian Renaissance, The." By Professor Heinrich Wölfflin ... ...	124
" Art Prices Current, 1912-13." Vol. VI. ...	278
" Artist in Italy, An." By Walter Tyndale, R.I. ...	124
" Bird Cay." By H. de Vere Stacpoole ...	59
" Birth of the Opal, The." By Daphne Allen... ...	179
" Book of Pleasure (Self-Love), The." By Austin Osman Spare... ... ...	60
" Catalogue of a Collection of Paintings and some Art Objects: John G. Johnson, of Philadelphia" ... ... ... ...	275
" Catalogue of the Permanent Collection of Pictures, etc., at the City of Nottingham, Illustrated" ... ... ...	125
" Catalogue of Prints of Views in Rome and Paestum." By G. B. Piranesi ... ...	125
" Century of Loan Exhibitions, A." Vol. II. By Algernon Graves, F.S.A. ...	126
" Chantilly in History and Art." By Louise M. Richter ... ... ...	45
" China-Collector, The: A Guide to the Porcelain of the English Factories." By H. William Brewer ... ... ...	179
" Collector's Library, The" (Reviewed by Ronald Clowes) ... ... ...	39
" Dictionary of Irish Artists." By W. G. Strickland ... ... ...	151
" Dictionnaire Répertoire des Peintures." By Isabella Errera ... ...	179
" Die Mode im Sietzehnten Jahrhundert." By Max von Boehn ... ...	177
" Dress Designs." By Talbot Hughes ...	58
" Egyptian Art." By Sir Gaston Maspero ...	175
" English Church Architecture." By Francis Bond, M.A., F.G.S. ...	124
" Fragonard." Edited by A. M. Hind ...	127
" Francesco Goya." By Hugh Stokes ...	176
" Helmet and Cowl." By W. M. and M. F. S. Letts ... ...	58
" Hogarth." Edited by A. M. Hind ...	127
" King's Ships, The." Vol. II. By Halton Sterling Lecky ... ...	175

## *Index*

# Index

	<small>PAGE</small>		<small>PAGE</small>
Medæval Art: Mr. E. S. Prior's Lecture...	197	POTTERY AND PORCELAIN— <i>continued.</i>	
Miniature, An Interesting ...	255	Staffordshire Potteries, The Rise of the. By Cecil Boyce ...	21
Newton, Sir Isaac: Demolition of House of	112	Priory of St. Nicholas, Exeter ...	256
Notes and Queries ...	49, 93, 161, 265	Purses, Nineteenth Century. By MacIver Percival	145
On Collecting. By Ronald Clowes ...	39	RELIKS.	
Oppenheim, late Baron, Sale of Art Collection of	170	Armada Medal, The... ...	249
" Paul's Jacks " ...	258	Browning's, Robert, Bookcase ...	104
Peasant Arts Fellowship ...	258	Charlie, Relics of Prince ...	51
Peru, The Art of ...	106	Dauphin's Mace, A ...	250
Philatelic History, A Record in ...	102	Johnson and Byron Relics...	254
PICTURES.		Marie Antoinette's Miniature ...	255
Alma-Tadema, Memorial to Sir L. ...	250	" Wedding Veil ...	108
Art Critics, Severe Attack on, by Wm. McKay ...	70	Quebec, Relic of ...	258
Beecham Collection, The. Works by Turner. By C. Reginald Grundy ...	223	Rembrandt's Mahlstick ...	101
Brangwyn, Frank. Recent Works ...	251	Some Curious Relics ...	168
" Curious Blunder in the Catalogue " ...	71	Wagner Relics ...	251
Doomed House of the Six Family ...	262	Reynolds, Sir Joshua, The "Human Delinquencies" of ...	138
Dr. Bredius on American Galleries ...	60	SCULPTURE AND STATUARY.	
" Halberdier, The " ...	259	Greek Sculpture ...	259
" Human Delinquencies " of Sir Joshua Reynolds	138	Rodin Museum, A ...	258
Irish Art ...	151	Statue by A. Drury, R.A., of Elizabeth Fry ...	111
" Island of S. Michele, The." By Antonio Canale	108	Vanity of Louis XIV., The ...	111
Italy's Notable Picture Purchases ...	72	SILVER, <i>see under " GOLD, SILVER, etc."</i>	
" Laughing Audience, The." By Wm. Hogarth	165	" Some Forgotten Nooks." By Fred Roe, R.I. ...	237
Lighting of Galleries and Studios ...	258	Staffordshire Potteries, The Rise of the. By Cecil Boye ...	21
Masterpieces by Barent Fabritius, Three...	189	State Protection of Historic Buildings ...	257
" Most Evil Picture, The " (" Monna Lisa ") ...	72	Studley Bowl, The ...	251
New York's Gain ...	102	Sulgrave Manor ...	257
Portrait of Béatrice de Cusance, Princesse de Cante-Croix, Duchesse de Lorraine ...	106	TAPESTRY.	
Portrait of Her Majesty Queen Charlotte with the Princess Royal ...	166	Wisdom of Solomon, The English Tapestries of Sixteenth Century ...	103
Portrait of King George V., A ...	196	" Tempest, The," Some Notes on. By Lillian Ginnett ...	216
Portrait of Mons. Charles Alexandre de Calonne	167	Travelling in the Olden Days. By Maberley Phillips, F.S.A. ...	87
Plate Notes ...	53, 197	Twelfth Night Comedy, A. By Philip Gibbs ...	209
POTTERY AND PORCELAIN.		Urn, An. 1000 B.C. ...	258
Age of the Potter: George Tinworth's Work ...	250	Verge Watch-Cocks. By R. A. Reckless ...	157
Armorial Plate, An ...	259	Women as Air Travellers. By Mrs. F. Nevill Jackson ...	13
Arras Cup and Saucer, An ...	111	Woodcote Park Collection, The ...	194
Art of the Potter, The Duke of Argyll and the ...	70	Wroxeter, Roman City at ...	262
Chinese Plate, A Curious ...	168		
Early English Earthenware at the Burlington Fine Arts Club ...	132		
Earthenware Jugs made at the Manor Potteries, Eccleshill ...	165		
Ralph Wood, The Art of, and Mr. Stoner's Col- lection ...	134		

## ILLUSTRATIONS

	<small>PAGE</small>		<small>PAGE</small>
ARCHITECTURE.		ARCHITECTURE— <i>continued.</i>	
" Some Forgotten Nooks." Illustrated by Fred Roe, R.I.		Harmansworth: Tudor House ...	238
Canvey Island: Lobster Smack Inn ...	239	Netherhall Towers, Essex ...	246
Colchester ...	239	Prittlewell: Chimneypiece, Early Fifteenth Century ...	241
" Fifteenth Century House ...	244	Corner of West Street and North Street ...	237
Deal: Back of " Fountain Inn " ...	240	Shopland Church Porch ...	245
Hadleigh Castle ...	243		

# Index

ARTISTS.	PAGE	PAGE
ARTISTS— <i>continued.</i>		
Apperley, O. Wynne.		
Arch of Titus, Rome ... ... ... ...	67	47
Ponte Quattro Capi, Rome ... ... ...	65	
Appleton, T. G. Lady Hamilton as "The Ambassadress." After George Romney		
<i>January Cover</i>		
Breughel, Jan. Interior of an Art Gallery ...	275	
Buck, A. Portrait of Mrs. Sage ... ...	13	
Busière, L. Arkwright Children with Kite, The. After Wright of Derby ...	<i>April Cover</i>	
Canale, Antonio (Canaletto). View of the Island of S. Michele at Murano, near Venice ...	109	
Carvalho, Doña Santa Catalina ... ...	59	
Chardin, J. B. S. (attributed to). Hanging up the Washing ... ... ...	61	
Chinnery, F. Hugh Douglas Hamilton ...	154	
Clonet, Jean (attributed to). Madame L'Estrange	45	
Coello, Sanchez. Don Carlos ... ...	59	
Conder, Charles. Yellow Sands, The (Design for a Fan) ... ... ...	97	
Cotes, Francis, R.A. H.M. Queen Charlotte with the Princess Royal ... ...	144	
Cotman, John Sell. Ringland Hills, Costessey, Norwich ... ... ...	125	
Courbet. Stone-breakers, The ...	135	
Donald-Smith, Miss Helen. Evening Glow, St. Mark's, Venice ...	171	
Mansion House, London ...	203	
Rio St. Stin, Venice ...	202	
Downman, John. Miss Fergusson. By J. Payrau ...	19	
Mrs. Payne-Galwey and Children. By C. Dupont ...	235	
Dupont, C. Mrs. Payne-Galwey and Children. After J. Downman ...	235	
Fabritius, B. Pharisee and the Publican, The ...	204	
Prodigal Son, The ...	190	
Rich Man and Lazarus, The ...	190	
Forcl, Enimeline. Vue Generale d'Uzerche et de la Vezere (Côte Sud) ...	247	
Gainsborough, Thos., R.A. Portraits of Princess Royal, Princess Augusta, and Princess Elizabeth ...	2	
Study of Landscape ...	181	
Godecharle. Chilly Woman, The ...	179	
Goya, F. Bull-Fight, A ...	173	
Marchioness de Espiga ...	59	
Greenhead, H. T. Mrs. Davies Cooke. After G. Romney ...	<i>February Cover</i>	
Hamilton, J. Whitelaw, A.R.S.A., R.S.W. Rain Clouds ...	72	
Haynes, E. Leslie. Lady Hamilton. After G. Romney ...	<i>March Cover</i>	
Hogarth, William. The Laughing Audience ...	166	
Hutchinson, W. O. Nancy ...	279	
Jordaens. Family Group ...	179	
Le Brun, Mme. Vigee. Mons. Charles Alexandre Calonne ...	222	
Lopez. Portrait of Goya ...	59	
MacGonn, late H. C. Preston. Sanctuary ...	282	
Mann, Harrington. Children ...	131	
Masys, Jan. Judith ...	179	
Memling. Antoine de Bourgoyn ...	... ...	47
Payrau, J. Miss Fergusson. After John Downman ...	... ...	19
Ooms, Ch. Forbidden Book, The ...	... ...	179
Perréal, Jean. Francis I. ...	... ...	48
Peters, Rev. M. W., R.A. Miss Smith ...	... ...	85
Phillip, John, R.A. Lady with Guitar ...	... ...	123
Piranesi. Remains of the so-called Temple of Neptune, in Rome ...	... ...	121
Reynolds, Sir Joshua. Cupid as a Link-boy ...	... ...	69
George III. as Prince of Wales ...	... ...	37
Roe, Fred, R.I. "Some Forgotten Nooks." A Rambler's Itinerary ...	... ...	237-246
Romney, George. Lady Hamilton at Prayer. By E. L. Haynes		
<i>March Cover</i>		
Lady Hamilton as "The Ambassadress." By T. G. Appleton ...	<i>January Cover</i>	
Miss Mary Rookes Leedes ...	... ...	55
Mrs. Davies Cooke. By H. T. Greenhead		
<i>February Cover</i>		
Stafford Children, The. By Léon Salles ...	155	
Rowlandson, T. Military Scene: Landing Troops and Guns ...	... ...	273
Salles, Léon. Stafford Children, The. After G. Romney ...	... ...	155
Turner, J. M. W. Constance ...	... ...	228
Florence from the San Miniato ...	... ...	233
Folkestone ...	... ...	223
Hastings ...	... ...	225
Ludlow Castle ...	... ...	230
Saltash ...	... ...	226
Saumur ...	... ...	226
Snowdrift on Mount Cenis ...	... ...	229
Venice: The Grand Canal ...	... ...	231
Venice, with the Dogana and St. Giorgio ...	... ...	234
Windsor Castle ...	... ...	227
Worcester ...	... ...	230
Van der Weyden, Rogier. Portrait of a Woman ...	179	
Van Dyck, Sir A. Portrait of Béatrice de Cusance, Princesse de Cante-Croix ...	... ...	70
Walker, William. Arundel Castle ...	... ...	133
Watteau. Mother and Child ...	... ...	182
Whistler. "Die Lange Leizen" ...	... ...	278
Williams, Miss G. Alice Meredith. "C'est l'amour qui fait le monde à la ronde" ...	... ...	140
Wright of Derby. Arkwright Children with Kite, The. By L. Busière ...	<i>April Cover</i>	
BOOKS.		
Binding of "A Proper Newe Booke of Cokerye"	193	
Portrait of Archbishop Parker, from "A Proper Newe Booke of Cokerye" ...	... ...	195
Charles the Martyr, Memorial of Merit of ...	... ...	52
COSTUME.		
Court Dress of Spanish Origin, about 1650 ...	253	
Counters, Old Card ...	... ...	260
DOCUMENTS.		
Character given to a Soldier by Captain Piper in 1673 ...	... ...	169
Dominoes, Box of, made by French Prisoners ...	103	

# Index

PAGE		PAGE	
<b>ENGRAVINGS AND ILLUSTRATIONS</b>			
<i>Arkwright Children with Kite, The</i> By I. <i>Busiee, after Wright of Derby</i> ...	1	Hull, <i>The Silver-Plate of the City of</i> ...	74
<i>Arundel Castle</i> By Wm. Walker ...	133	<i>Beadles' Staves</i> ...	74
<i>"Commissaires," The</i> From "Kay's Original <i>Portraits</i> " ...	161	<i>Cups</i> ...	74
<i>Cooke, Mrs. Davies.</i> By H. T. Greenhead, after <i>G. Romney</i> ...	19	<i>Flagons</i> ...	74
<i>Fergusson, Miss</i> By J. Pavien, after John <i>Downman</i> ...	19	<i>Mugs</i> ...	78
<i>Hamilton, Lady, at Prayer.</i> By E. L. Haynes, <i>after G. Romney</i> ...	19	<i>Tankards</i> ...	78
<i>Hamilton, Lady, as "The Ambassadress."</i> By <i>J. G. Appleton, after George Romney</i> <i>for the "Graphic"</i> ...	19	<i>Tazza</i> ...	80
<i>Mexborough, Lady.</i> By H. Macbeth Raeburn, <i>after Sir J. Reynolds</i> ...	29	<i>Water-Bailiff's Oar and Staff</i> ...	80
<i>Parker, Archbishop</i> ...	1	 <i>Jade, Old Chinese</i> ...	1
<i>Payne-Gibbey, Mrs. and Children.</i> By C. Dupont, <i>after J. Downman</i> ...	2	 <i>Lyon and Nuremberg</i> ...	
<i>Rome, Remains of the so-called Temple of Neptune.</i> By Piranesi ...	123	<i>Bucks. Collar, Old Design</i> ...	74
<i>Stafford Children, The.</i> By Léon Salles, after <i>George Romney</i> ...	1	<i>Earthenware Plate, Modern</i> ...	74
 <i>Farthingale of Bentwood, A</i> ...	22	<i>Emmen Coverlet, Quilted, French, 17th Century</i> ... <i>broidered</i> ...	78
<i>"of Iron, A"</i> ...	282	 <i>Oxford Divinity School</i> ...	12
 <i>Fireplaces at—</i>		 <i>Pewter Food-bottles and Salt-box</i> ...	43
<i>Burton Agnes</i> ...	12	 <i>Princesses and Dames</i> ...	
<i>Cragside</i> ...	1	<i>Antoine le Boucq, called Le Gouffre, Bath,</i> <i>By Memling</i> ...	47
<i>Hendre, The</i> ...	1	<i>Archduke Titus, Roman</i> By O. Vierge, Antwerp, <i>R.I.</i> ...	1
<i>Highclere Castle</i> ...	1	<i>Baudouine de Caraman, Princess</i> Cante-Croix, <i>Duchess de Lorraine</i> By Sir A. Van <i>Dyck</i> ...	1
<i>Naworth</i> ...	1	<i>Bull-Fight, A.</i> By Goya ...	1
<i>Repton's Hall</i> ...	1	<i>Calonne, Mons. Charles Alexandre</i> , By M. <i>Vigée Le Brun</i> ...	1
<i>Selsdon Park</i> ...	11	<i>Carlos, Don.</i> By Sanchez Coello ...	1
<i>Shobdon Court</i> ...	1	<i>Catalina, Doña Santa.</i> By Carvalho ...	1
<i>Strawberry Hill</i> ...	1	<i>Charlotte, Queen with the Princess Royal</i> ... <i>Francis Cotes, R.A.</i> ...	1
 <i>Fire Plates, Obelisk erected in Commemoration of</i> <i>the Invention of</i> ...	112	<i>Child, The</i> By Hogarth, M.A. ...	1
 <i>Fountains: Chapel of Nine Altars</i> ...	17	<i>Constance.</i> By J. M. W. Turner ...	1
 <b>FURNITURE.</b>		<i>Cupid as a Link-boy.</i> By Sir Joshua Reynolds ...	1
<i>Anne, Queen</i> Bureau, Red Lacquer ...	18	<i>The Four Fezzans</i> By W. H. Worrell ...	278
<i>Browning's, Robert</i> , Bookcase ...	17	<i>Espiga, Marchioness de.</i> By Goya ...	59
<i>Charles II.</i> Writing Bureau ...	1	<i>Evangelist, St. Matthew</i> By M. <i>Helen Donald-Smith</i> ...	1
<i>French.</i>		<i>Fairy Girl</i> By J. M. W. Turner ...	1
<i>Chest, Sixteenth Century</i> ...	42	<i>Florence from the San Minato.</i> By J. M. W. <i>Turner</i> ...	1
<i>Table, " "</i> ...	42	<i>Flockton</i> By J. M. W. Turner ...	1
<i>Oak.</i>		<i>Four-leaved</i> By C. G. C. ...	1
<i>Armchair, Flemish</i> ...	1	<i>Francis I.</i> Attributed to Jean Perréal ...	1
<i>Bible-box, English</i> ...	1	<i>Genevieve de Bourbon.</i> (Musée Condé) ...	46
<i>Box, German Fourteenth Century</i> ...	1	<i>George III. as Prince of Wales.</i> By Sir Joshua <i>Reynolds</i> ...	
<i>Chest, Sixteenth Century</i> ...	64	<i>Goya, Portrait of.</i> By Lopez ...	1
<i>Spoon-rack, English</i> ...	1	<i>Hamilton, Gustavus, Portrait in Crayon</i> ...	1
<i>Satin-wood Work-table</i> ...	1	<i>Hamilton, Hugh Douglas.</i> By F. Chinnery ...	1
 <i>Glasses</i>		<i>Hanging up the Washing.</i> Attributed to J. B. S. <i>Chardin</i> ...	1
<i>English Table Glasses</i> ...		<i>Hester</i> By J. M. W. Turner ...	1
<i>German Silver Plate, Private Ware</i> ...		<i>Interior of an Art Gallery.</i> By Jan Breughel ...	1
<i>Anne, Queen, Vase-shaped Caster, by Simon</i> <i>Pantin 1700</i> ...	1	<i>Island of S. Michele at Murano, near Venice.</i> By <i>Antonio Canale (Canaletto)</i> ...	1
<i>Hull, The Silver Plate of the City of</i> ...	1	<i>Judith.</i> By Jan Massys ...	1
<i>Sheffield-Plate Candlestick</i> ...	1	<i>Lady with Guitar.</i> By John Phillip, R.A. ...	
<i>Studley Bowl, The</i> ...	23	<i>Landscape, Study of.</i> By T. Gainsborough ...	
 <i>Heretic's Girdle</i> ...	10	<i>"Laughing Audience, The."</i> By Wm. Hogarth	
		<i>Leedes, Miss Mary Rookes.</i> By George Romney	
		<i>L'Estrange, Madame.</i> Attributed to Jean Clouet	

# Index

	PAGE
PAINTINGS— <i>continued</i>	
Leedes, Miss Mary Rookes. By George Romney	55
Military Scene—Landing Troops and Guns. By	
F. G. Wilkinson	273
New Hall Helmet-shaped Cream Ewer; Mason's	
Ironstone Plate and Coffee Mug ... ...	129
Payne-Galwey, Mrs., and Children. By C. Dupont,	
after F. Goya	235
Porcelain Knife, Spoon and Fork Handles ...	199
Princess Royal, Princess Augusta, and Princess	
Elizabeth. By Thos. Gainsborough, R.A.	2
Smith, Miss. By Rev. M. W. Peters, R.A. ...	85
Stafford Children, The. By Léon Salles, after	
G. Romney	183
Sunrise Plates	110
Van Goyen de Utrecht et de la Vézère (Côte	
Sud). By Emmeline Forel	247
Yellow Seal. The Design for a Hat. By	
Charles Conder	91
PORCELAIN AND POTTERY	
Afford Plate, An	242
Astony Jug	22
Basalt, Black, Copy of "City Road" Bust of	
Wesley	36
Blown Retro Figure	30
Bonsai Lamp	22
Chinese.	
Kuang Ho Lamme Verte Vases, Pair of	63
Plate	168
Deft Wig Stand	41
Earthenware Jugs, made at Eccleshill ...	165
Flets Teapot and Jug	27
Knife, Spoon and Fork Handles, Porcelain ...	199
Lustre Silver Ware, Examples of	31, 32
Mason's Ironstone Plate and Coffee Mug	129
Nevers Pot	49
New Hall Helmet-shaped Cream Ewer ...	129
Spielder Statuette	44
Salt-glaze.	
Blocks used for Mould making	26
Grapes	24
Moss	29
Teapots ... ... ... ...	28, 30
Six-Ware Dish	22
Staffordshire Pottery, Examples of	21-36
Figures ... ... ... ...	27, 34
Jugs ... ... ... ...	27, 35
Pineapple Kelpie (Wood)	33
Tay	24
Various Figures, Two	117
Tight Box	23
Turner.	
Figs	33
Fruit	22
Wedges	
Vases	28
Water-Jug ... ... ... ...	29
Wine-Jug ... ... ... ...	29
Whieldon	
Figs	24
Fruit	87
Purses, Nineteenth Century, Examples of ...	145-150
Railway Tickets, Early	87-92
PLATES	
1	
2	
3	
4	
5	
6	
7	
8	
9	
10	
11	
12	
13	
14	
15	
16	
17	
18	
19	
20	
21	
22	
23	
24	
25	
26	
27	
28	
29	
30	
31	
32	
33	
34	
35	
36	
37	
38	
39	
40	
41	
42	
43	
44	
45	
46	
47	
48	
49	
50	
51	
52	
53	
54	
55	
56	
57	
58	
59	
60	
61	
62	
63	
64	
65	
66	
67	
68	
69	
70	
71	
72	
73	
74	
75	
76	
77	
78	
79	
80	
81	
82	
83	
84	
85	
86	
87	
88	
89	
90	
91	
92	
93	
94	
95	
96	
97	
98	
99	
100	
101	
102	
103	
104	
105	
106	
107	
108	
109	
110	
111	
112	
113	
114	
115	
116	
117	
118	
119	
120	
121	
122	
123	
124	
125	
126	
127	
128	
129	
130	
131	
132	
133	
134	
135	
136	
137	
138	
139	
140	
141	
142	
143	
144	
145	
146	
147	
148	
149	
150	

# Index

	PAGE		PAGE
<b>RELICS.</b>		<b>Sculpture and Statuary—cont.</b>	
Alms Coffer in Rayleigh Church, Essex ...	240	King Ikhounimatoum at the Cairo Museum ...	1
Armada Medal ...	240	Seals of Hull ...	... 77
Byron's, Lady, Coffee Pot...	288	Stamp Office Tickets ...	... 90
Charlie's, Prince, Babyhood, Relics of ...	281	Stephenson's Fast Train, September 27th, 1825 ...	91
Dauphin's Mace, A ...	250		
Johnson's, Dr., Teapot ...	288		
Marie Antoinette, Miniature given to ...	284		
Rome: Colosseum, The ...	137		
“ Gate erected in honour of Septimus Severus	138		
“ Round Temple on the Tiber, The...	137		
<b>SCULPTURE AND STATALRY</b>		<b>TAPESTRY, ETC.</b>	
“ C'est l'amour qui fait le monde à la ronde.”		Carpet from Ardebil, N.W. Persia, 1539. Victoria	
By Miss G. Alice Meredith Williams ...	140	and Albert Museum ...	... 263
Chilly Woman, The. By Godecharle ...	170	Travelling in the Olden Days, Prints, etc., illustrating ...	87-92

## IN THE SALE ROOM

	PAGE		PAGE
<b>AUTOGRAPHS, ETC.</b>		<b>BOOKS AND MANUSCRIPTS—<i>continued</i></b>	
Bossuét, Bishop J. B. ...	117	Burton, R. F. Arabian Nights, The, 1885-8 ...	1
Burns, R. Poem ...	272	Caoursin. Obsidionis Rhodiae Urbis Descriptio, 1490 ...	2-4
Elizabeth, Queen. Lists of New Year Gifts, 1557 ...	117	Cicero. De Oratore, 1470 ...	2-2
Franklin, Benjamin ...	117	Coleridge, S. T. Friend, The, 1809-10	198
Garrick, David ...	117	Watchman, 1796 ...	1
Goldsmith, Oliver ...	117	Collins, Wilkie. No Name. MS. ...	11
Gray, Thomas ...	117	Dallaway and Cartwright. History of Western Division of Sussex, 1815-30-32	2-2
Hamilton, Lady ...	117	Dickens, C. Sketches of Young Couples	2-2
Lamb, Charles ...	117	Dictionary of National Biography, 1885-1912 ...	1-8
Marie Antoinette ...	117	Dugdale. Monasticon Anglicanum, 1817-30	2-2
Marvell, Andrew ...	117	Dunn, late Mr. G. Dispersal of Library	1
Mary Queen of Scots ...	272	Putton, Mr. L. D. Dispersal of Library ...	1-2
Nelson, Lord. Letters, etc. ...		Eliot, John. Late and Further Manifestation of the Progress of the Gospel, 1633 ...	11
Reed, Mr. Eliot. Dispersal of Collection ...		Strength out of Weakness, or a Glorious Manifestation of the Progress of the Gospel, etc., 17-182 ...	11
Rubens, Sir P. P. ...	117	Fitzhenry, late Mr. J. H. Dispersal of Library ...	11
Swift, Jonathan ...	117	Frankau, Julia. John Raphael Smith, 1800 ...	11
Washington, George...	272	William Ward and James Ward, 1904 ...	1
<b>BOOKS AND MANUSCRIPTS.</b>		Genest, Rev. J. Some Account of the English Stage, 1721 ...	1
Almanach Royal, année 1772 ...	116	Gibbs, Mr. H. M. Dispersal of Kelmscott Press Publications ...	2
Aretinus. De Bello Italico ad versus Gothos, 1470 ...	271	Glasse, Mrs. Art of Cookery, The, etc., 1747 ...	11
Audubon. Birds in Australia, 1848-69 ...	118	Goldsmit, O. A. A. of Alcock, 1	
Birds of America, 1827-35 ...	118	Graves and Cronin. History of the Works of Sir Joshua Reynolds, 1800-1901 ...	1
Bellin, S. Le Petit Atlas Maritime, 1764 ...	116	Gray, Thos. Progress of Poetry, The. MS. ...	1
Borrow, George. Lavengro, 1851 ...	118	Heaton, John A. Furniture and Decoration in England during the Eighteenth Century, 1-182 ...	1
Brant, Sebastian. Ship of Fooles, The, 1570 ...	117	Hoare. Histories of Ancient and Modern Wiltshire, 1-16 ...	1
Brontë. Poems by Currer, Ellis and Acton Bell, 1847 ...	108		
Bunyan, John. Pilgrim's Progress, 1685...	118		
“ ” 1687 ...	11		
Burlington Fine Arts Club. Catalogue of Exhibition of Bookbindings, 1891 ...	119		
Burns, R. Burns's Poems, 1786 ...	117		
Jolly Beggars, The. MS. ...	117		

Juice

# Index

## ENGRAVINGS AND ILLUSTRATIONS

	PLATE
Cousins, S. <i>continued.</i>	
Miss Julia Peel. After Lawrence ...	115
Strawberry Girl, The. After Reynolds ...	269
Crome, J. Near Hingham, Norfolk. By Sir F. Short ...	116
Currier. New York from Brooklyn Heights, 1849. After Palmer... ...	270
Delincourt P. L. Le Escalade or Les Adieux du Matin ...	116
Dickinson, W. Viscountess Crosbie. After Reynolds ...	115
Dodd, R. Pleasant and Woodcock Shooting. After J. C. Ibbetson ...	113
Dubutte. La Surprise. By S. Cousins ...	269
Earlom, R. Lord Nelson. After L. F. Abbott... ...	115
Fitzton, Hedley. Rue de Hotel de Ville, Paris... Gainsborough, T.	116
Miss Linley and her Brother. By N. Hirst ...	269
Mrs. Sheridan. By S. E. Wilson ...	269
Young Cottager, The. By N. Hirst ...	269
Gardner, D. Lady Rushout and Children. By T. Watson ...	118
Gott, late Dr., Bishop of Truro. Dispersal of Collection ...	269
Green, V.	
Lady Elizabeth Compton. After Reynolds ...	116
Lady Harriet Herbert. After Reynolds ...	115
Grozer, J.	
Evening, or The Sportsman's Return. After G. Morland ...	113
Morning, or The Benevolent Sportsman. After G. Morland ...	113
Grundy, late Mr. J. W. Dispersal of Collection... ...	115
Haden, Sir F. S. Sunset in Ireland, A ...	269
Haig, Axel.	
Interior of Burgos Cathedral ...	269
Interior of Toledo Cathedral ...	269
Hall, W. G. New York from Heights near Brooklyn, 1828. By J. Hill ...	270
Havell, R. Panoramic View of New York, 1844 ...	270
Hill, W. G. New York from the Heights near Brooklyn, 1828. After W. G. Hill ...	270
Hirst, N.	
Lady Wrottesley. After Hoppner ...	269
Miss Linley and her Brother. After Gainsborough ...	269
Patterson Children, The. After Raeburn ...	269
Pinkie. After Lawrence ...	269
Rutland Children, The. After Reynolds ...	269
Young Cottager, The. After Gainsborough ...	269
Hodges, C. H. Ship Builder, The. After Rembrandt ...	269
Hoppner, J.	
Daughters of Sir Thos. Frankland. By H. S. Bridgwater ...	269
Hon. Mrs. F. Bonvouloir. By J. R. Smith ...	111
Lady Anne Culver. Smith. By H. S. Bridgwater ...	269
Lady Charlotte Greville. By J. Yeater ...	111
Lady Wrottesley. By N. Hirst ...	269
Miss Harriet Cholmondeley. By C. Turner ...	115
Oddey Children, The. By H. Macbeth Raeburn ...	269
Ibbetson, J. C. Pheasant and Woodcock Shoot. By R. Dodd ...	111
Jacquet, A. Le Guide. After Meissonier ...	269

## ENGRAVINGS AND ILLUSTRATIONS

	PLATE
Jacquet, J. Jena, 1806. After Meissonier ...	269
John, Augustus E.	
Big Grotto, The ...	116
Valley of Time, The ...	116
Landscape. See T. Monarch of the Glen. The. By T. Landseer ...	269
Landseer, T.	
Horse Fair, The. After Rosa Bonheur ...	269
Monarch of the Glen. After Sir E. Landseer... ...	269
Lawrence, Sir Thos.	
Lady Dover and Child. By S. Cousins ...	115
Master Lambton. By S. Cousins ...	115
Miss Farren. By F. Bartolozzi... ...	269
Miss Julia Peel. By S. Cousins ...	115
Pinkie. By N. Hirst ...	269
McArdell, J. Lady Fenhoulet. After Reynolds ...	115
Marchi, G. Miss Vansittart. After Reynolds ...	115
Masson, A. Guillaume de Brisacier. After Meissonier ...	269
Meissonier, J. L. E.	
Generals in the Snow. By E. Bovin... ...	269
Jena, 1806. By J. Jacquet ...	269
Le Guide. By A. Jacquet ...	269
Piquet. By A. Boulard... ...	269
Post Horse. By L. Monzies ...	269
Mignard, Guillaume de Brisacier. By A. Masson ...	269
Monzies, L. Post-Horses. After Meissonier ...	269
Morland, G.	
Evening, or The Sportsman's Return. By J. G. Morland ...	111
Morning, or The Benevolent Sportsman. By J. G. Morland ...	111
Partridge and Snipe Shooting. By C. Catton... ...	115
Warrener, The. By W. Ward... ...	269
Northcote, J. Young Lady Encouraging a Low Comedian. By W. Ward ...	269
Palmer. New York from Brooklyn Heights, 1849. By Currier ...	270
Pollard, J. North Country Mails at the Peacock, Islington. By T. Sutherland ...	269
Pratt, J. B. Countess of Warwick and Children. After G. Romney ...	269
Raeburn, Sir H.	
Mrs. Home Drummond. By H. S. Bridgwater ...	111
Patterson Children, The. By N. Hirst ...	269
Raeburn, H. Macbeth. Oddey Children, The. After Hoppner ...	269
Flight Ship. Builder. The. By H. Hodges ...	270
Hodges ...	270
ynolds, Sir J.	
Lady Catherine Pelham Clinton. By J. R. Smith ...	111
Lord Fitzwilliam. The. By J. R. Smith ...	111
Lady Elizabeth Foster. By Bartolozzi ...	269
Lady Earl of Arden. Macbeth ...	111
Lady Harriet Herbert. By V. Green... ...	115
Lady Wrottesley. The. By J. R. Smith ...	111
Miss Bingham. By S. Cousins... ...	269
Miss Vansittart. By G. Marchi ...	111
Rutland Children, The. By N. Hirst... ...	269
Snake in the Grass, The. By W. Ward ...	115
Viscountess Crosbie. By W. Dickinson ...	115



# Index

PAGE

## ENGRAVINGS AND ILLUSTRATIONS—*continued*

Wheatley, F.	
"Dame du Lac aux Mattois," By A. Cardon	118
"Duke Charles," By A. Gérard	260
Kittens Playing and Roaring," By Venetian mini ...	270
"Milk Below, Maids," By Schiavonetti	270
"New Mackerel."	269
"Primroses."	269
Wilson S. F. Mrs. Sheridan After T. Gainsborough ...	269
Wright, J., of Derby. Arkwright Children, The By L. Busière ...	269
Young, J. Lady Charlotte Greville After Hoppner ...	113

## FURNITURE

Adam.	
Pedestals ...	118
Sideboard ...	118, 201
Anne, Queen.	
Arm-chairs ...	24
Love-seat ...	201
Behrens, late Mr. Walter. Dispersal of Collection	118
Chippendale.	
Arm-chairs ...	118, 24
Fire-screens ...	24
Mirrors ...	201, 271
Settees ...	118, 201
Tables ...	201
Wardrobe ...	24
Writing-table ...	24
Clocks.	
English, by Thos. Tompion	118
French, by Lepante ...	24
by Mignolet, Louis XVI.	261
German, Seventeenth Century ...	118
English, Old.	
Cabinet, Red Lacquer ...	24
Settee ...	24
French. Secrétaire ...	11
Fruiterers' Company, Master's Chair of the	11
Jacobean. Side-table ...	112
Louis XVI.	
Chairs ...	24
Vases and Covers...	24
Sheraton.	
Bookcase ...	24
Sideboard ...	24
Storr, late Mr. A. G. Dispersal of Collection	11
William and Mary. Settee ...	24

## OBJECTS OF ART

Battersea Enamel Cabinet...	
Bronze Knocker, by H. Bates	
... by A. Stevens ...	
Clayton, late Mr. J. R. Dispersal of Collection	
Plaster Models by A. Stevens	

## PICTURES AND DRAWINGS—*continued*

Alma-Tadema, Sir Lawrence, R.A. Siesta, The.	11
Boucher, F. Cupid Flying, A	11

## PICTURES AND DRAWINGS—*continued*

Bough, Sam.	
Nativity, the Lord Being Born ...	268
Storm at St. Andrews ...	114
Bradley, W. Sisters, The	
Canaletto, A. View of the Grand Canal, Venice	11
Chambers, George P., R.S.A. Worn Out	114
Cimabue. School of. Madonna and Child enthroned, with Saints and Angels ...	11
Coleridge, G. R.A.	
Autumn Moon, The ...	113
Building the Rick ...	11
Clayton, late Mr. J. R. Dispersal of Collection	268
Constable, J. Woody Stream with Cattle, A ...	114
Cooper, T. S., R.A.	
Canterbury Meadows	28
Group of Six Cows by a Stream	112
Cotes, F., A.R.A.	
Portrait of Hon. Elizabeth Booth, daughter of Nathaniel Lord Delamer ...	11
Portrait of a Lady in pink dress, with blue sash ...	114
Cox, David.	
Richmond, Yorkshire	28
Terrace, Haddon Hall, The	114
Welsh Mountain Stream, A	114
Dance, Nathaniel, R.A. John Weyland, Esq., of Wood Eaton, in scarlet coat ...	114
Davis, H. W. B., R.A.	
In Artois: Rain Clearing off June Showers ...	113
Now Eventide Approaches	112
De Wint, P.	
Harlech Castle	
Harvest Field (1) & A distant View of Lincoln	28
Newark Bridge and Castle	114
De Wit, J. Boys blowing Bubbles	11
Elmore, A. Man, Queen, & Son, a Frenchman at Jedburgh ...	11
English School, Early. Richard Moreton, Esq., of Tackley, with his nephew, John Weyland, and his niece Susan ...	11
Farquharson, David, A.R.A. Seaton Marsh, Devon	11
Fielding, Copley.	
Arundel Castle	
Idyl, Scene A ...	114
Fisher, Mark, A.R.A. River Vernon, The	11
Fitzhenry, late Mr. J. H. Dispersal of Collection	11
Foster, Birken.	
Country Lane	114
Fair at Quimper ...	11
Homestead in Surrey, with Cattle	114
River Scene, with a Flock of Sheep	114
Gallait, Louis. Art and Liberty ...	114
Gardner, Daniel. Portrait Group of his Wife, Alice, and their Son, George ...	114
George	115
Geza, Vastagh. Lion and Lioness, A ...	114
Gibson, W. A., R.S.A. Hill of Ord, The	114
Gilbert, Sir J. Asking the Way ...	113
Graham, Peter, R.A.	
Highland Hills and Cattle	114
Home of the Sea-Mew, The	113

## *Index*

# Index

PICTURES AND DRAWINGS— <i>continued.</i>	PAGE	PORELLY AND PORCELAIN— <i>continued.</i>	PAGE
Van Goyen, J. River Scene, with Church and Town ...	113	Weyland, Capt. Dispersal of Collection...	114
Van Son, J. Fruit and Still Life ...	114	Worcester.	
Walker, Robert. General Henry Ireton, in Armour ...	118	Beakers ...	271
Watteau de Lille, L. J. Masquerade Figures and In the Arena ...	113	Plates ...	271
Weyland, Capt. Dispersal of Collection...	114	Tea Service ...	271
Whistler, J. M. Bleu et Violet. La Belle de Jour ...	268	Vases and Covers...	118, 271
Wilson, B. Portrait of a Gentleman ... playing a Guitar ...	113		
Wimpfens, F. M. Mountainous Landscape in Wales, A ...	268		
Wood, Capt. C. P. B. Dispersal of Collection...	114		
<b>PORELLY AND PORCELAIN</b>			
Chelsea.			
Dessert Service ...	271		
Figures ...	271		
Chinese.			
Bottle ...	118		
Bowl, Kang-He ...	271		
Dinner Service ...	118		
Dish, Kien-Lung ...	271		
Figures, Kien-Lung ...	271		
Dresden Figures ...	271		
Liverpool Mugs ...	271		
Longton Hall Figures ...	271		
Reiss, late Mr. J. E. Dispersal of Collection	271		
Slipware Dish, by Thos. Toft ...	118		
Spode Dinner Service ...	271		
Staffordshire Toby-Filpot Jugs ...	271		
Swansea Vase and Cover ...	271		
Wedgwood and Bentley.			
Medallion Portraits of Pitt and Warren Hastings	271		
Plaques ...	271		
<b>SILVER.</b>			
Anne, Queen.			
Candlesticks ...	270		
Tazze ...	270		
Elizabethan Cup and Cover ...	270		
George I.			
Cup and Cover ...	270		
Salvers ...	270		
Sauce Boats ...	270		
Tazze ...	270		
Waiter ...	270		
George II. Casters ...	270		
James I.			
Cup and Cover ...	270		
Rose-water Ewer and Dish ...	270		
Nutmeg Graters, Collection of ...	270		
Plomer-Ward Heirlooms, Sale of ...	270		
William III.			
Monteith ...	270		
Tobacco-box ...	270		
<b>TAPESTRY, ETC.</b>			
Aubusson ...	271		
Beauvais ...	118		
Brandreth, late Mr. H. G. Dispersal of Collection	118		
Brussels ...	118		
Gobelins ...	118		
Persian Rug ...	118		



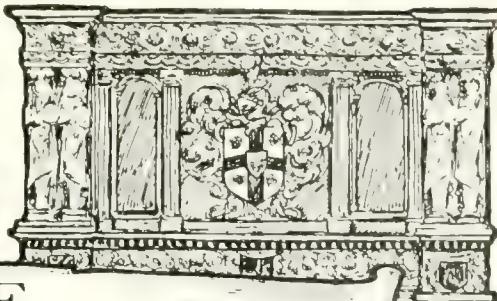












# SOME NOTABLE FIREPLACES

ILLUSTRATED & DESCRIBED

PART II.

STEPHEN  
REID



MARBLE FIREPLACE AT CRAIGSIDE, THE SEAT OF DAVIDSON THOMSON.



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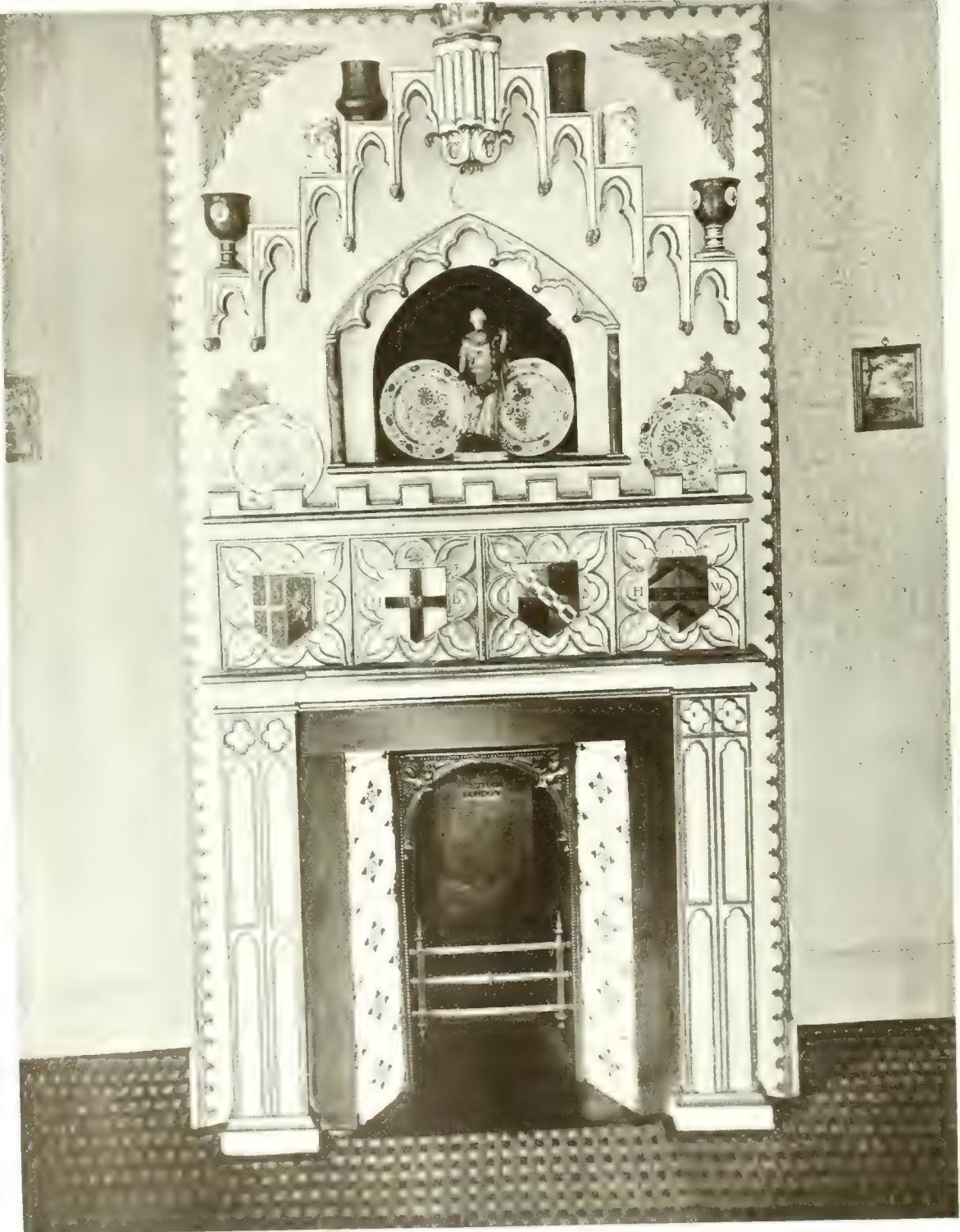
THE FIREPLACE IN THE LIBRARY AT OLD HELEPE CASTLE, THE SEAT OF THE TOWN OF  
LAKE OF CAINA, IN



NO. 1, THE ST. JOHN'S CO. BUILDING



FIREPLACE AT THE HENDRE, THE SEAT OF THE PENRUDDOCK FAMILY IN LANCASHIRE



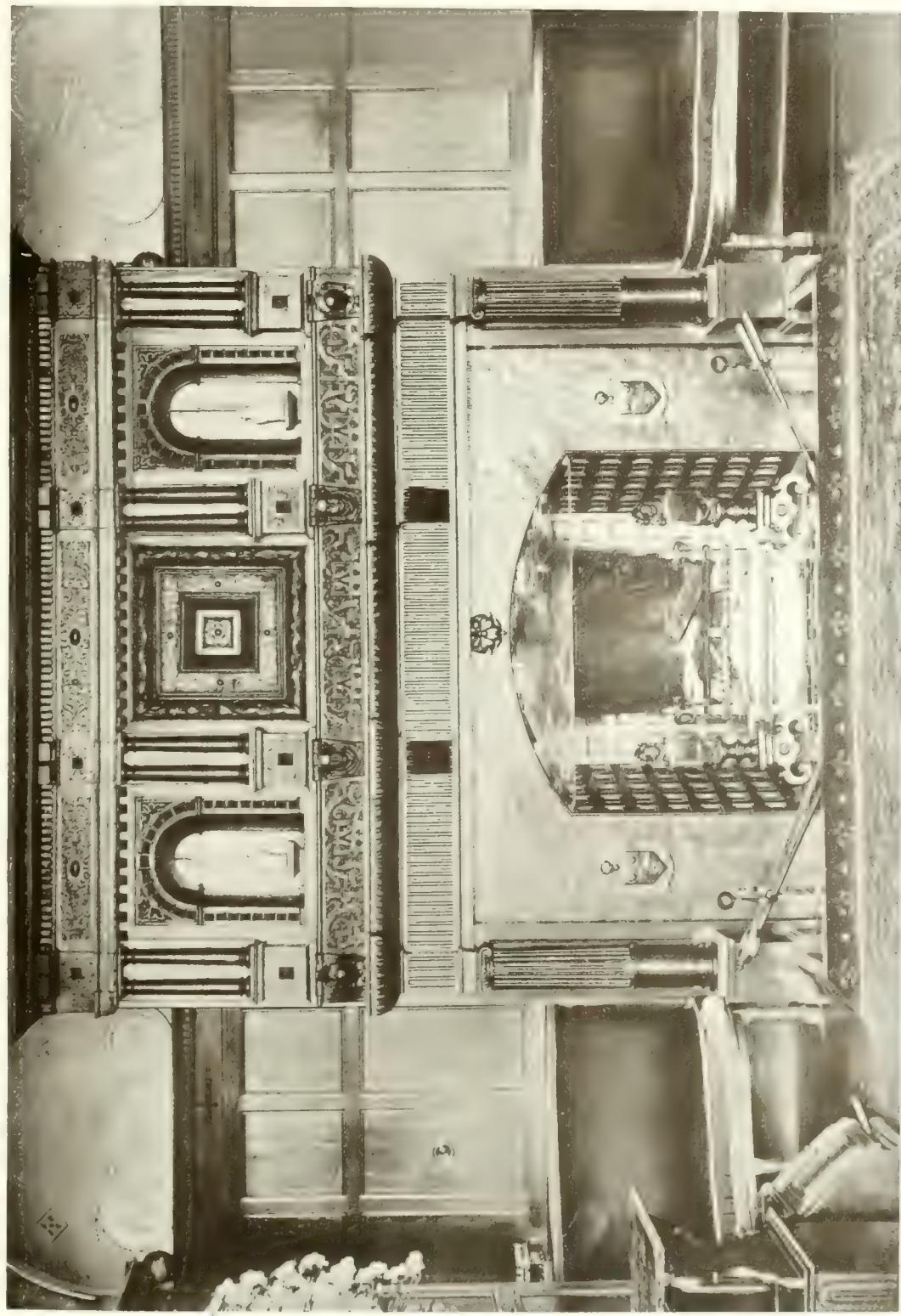
THE CUPBOARD AT MITCHAM



ANOTHER FIREPLACE AT STRAWBERRY HILL



THE STUDY OF MR. LINDSAY HOGG



MAN ON CARRIAGE OF THE CHIEF OF THE NARADA TRIBE.



A REAR VIEW OF THE LIBRARY CABINET IN THE RESIDENCE OF MR. WICKHAM FOYNTON  
MOUNTAIN VIEW, MASSACHUSETTS. (See Description, see Notes, page 1.)



## Women as Air Travellers

THE first ascent by women took place in Paris in a captive balloon only one year after the Montgolfier Brothers had made practical experiments with globes filled with hot air. Here is the account of it from an old diary:—

"Aerostatic Experiment made in 1784.—At Paris on the 20th of May, M. Montgolfier made a private experiment with an aerostatic machine of 74 feet in height and 72 in diameter, with which four ladies ascended in the atmosphere.

This machine was raised from the Faubourg Saint Antoine, and was elevated above the highest buildings of Paris, where it remained confined by ropes for a considerable time. Those courageous ladies were:—

"Mesdames La Marquise de Montalembert :

LaComtesse de Montalembert ;

LaComtesse Podenas ;

Mlle. De Lagarde accompagnées de

M. Le Marquis de Montalembert et

Artand de Bellevue."

By Mrs. F. Nevill Jackson

A month later the first aerial voyage was made by a woman in a balloon unattached by rope. It took place at Lyons on June 4th, 1784, the start being witnessed by the King of Sweden. At that time balloons bore individual names, like ships, and it was in the *La Gustave* that M. Fleurand, accompanied by Madame Thible, "ascended majestically." They went about two miles in forty-five minutes, and their greatest altitude was 8,500 feet. The balloon was 70 feet in diameter.

The King of Sweden took an immense amount of interest in ballooning, and was present at many ascents. He was travelling through Europe at this time under the cognito title of Count Haga.

In 1785 there is a short but vivid account of the air voyage of Madame Guire. It is not difficult to supply details; as recorded history, however, they are lacking. "Mr. and Mrs. Guire made their first ascent on the 1st (May) having ascended from Dieppe, and taken up out of the Channel in a boat." Could any relation of



In you or we are to turn last night I was much surprised & that of the very many a number, easily of men respecting my carriages at a Hotel, & I had to make a great number of rotations & found the carriage one cause an unnecessary excitement in the publick hotel. It's to state in consequence of the very high wind on Thursday evening the carriage had a very rough descent, but I did not receive any injury except a slight sprain in my ankle, and neither my husband Mr. Warrengull the Gentleman who accompanied us, sustained the slightest injury. The carriage drove at length taking a firm hold, the cause of the Balloon was unfortunately lost in a dinner field belonging to Mr. Gurney of the Commercial Mr. Royston and that Gentleman not being at home the Mayor detained the Balloon for the damage done to the road to the dinner. My husband and Mr. Warrengull returned to town the same night leaving me nothing but the balloon, there arising in one week at the Ganton Arms near Royston it was imperatively necessary that one of us should remain with the machine while the other return to town where all allowed me to say I cannot be much express my acknowledgements to that Gentleman, into and including Wednesday, in regard to the Balloon but caused him much trouble, every instance in hauling it up to town, where it arrived in safety if I understand Cartwright you will be pleased to see him. May 24. 1785. Margaret Gurney.

with admiration and astonishment. In her first attempt to mount she was nearly being dashed against the temporary orchestra, built of wood, on the lawn of Ranelagh, the net of the balloon entangled with the top of the orchestra, took off the caped crowd, that was

car or the ropes of the still buoyant globe as it floated, and the rescue when the aeronauts were well-nigh exhausted.

A serio-comic incident, a relief after the last, which was so nearly a tragedy, comes next in the list of records of women as air travellers. The somewhat bombastic relation of the adventure in a newspaper of the day cannot be bettered:—

Mr. and Mrs. Drury, of the most eminent course of people went to Ranelagh to see Mr. and Miss Drury, and the sister vented with infinite patience from 1 till 4 o'clock, when the adventurers ordered the process of inflation to stop, which, had they continued for ten minutes longer, would manifestly have insured success to the experiment. The brother and sister entered the balloon, the brother and sister entered it, amidst the applause of all present. But the balloon was not sufficiently inflated to raise them, notwithstanding they threw out the whole of their ballast. Miss Drury then was prevailed on by her brother to quit the car, but, to his inexpressible mortification, he was still too heavy to be taken up. Impatience now flashed in Miss Drury's countenance, and being considerably lighter than her brother, she prevailed on him in turn to quit the car, with joy and agility leapt into it, and with the utmost intrepidity, and amidst an universal shout of applause, desired the balloon to be liberated.

The balloon ascended, and, as the car and the balloon, the brother and sister entered it, amidst the applause of all present. But the balloon was not sufficiently inflated to raise them, notwithstanding they threw out the whole of their ballast. Miss Drury then was prevailed on by her brother to quit the car, but, to his inexpressible mortification, he was still too heavy to be taken up. Impatience now flashed in Miss Drury's countenance, and being considerably lighter than her brother, she prevailed on him in turn to quit the car, with joy and agility leapt into it, and with the utmost intrepidity, and amidst an universal shout of applause, desired the balloon to be liberated.

strongly fastened to the top. In the second attempt, by the balloon bounding on the ground, she was nearly thrown with the utmost violence out of the car. Still would the intrepid girl persist, but proved equally unsuccessful in the third and fourth attempts, and was at length compelled, with inexpressible regret, to quit the phaetonic carriage.

"A young gentleman present, named Kelly, we are informed, now stript himself and jumped into the car, but with still worse success. He got entangled in the trees, and lacerated the balloon in several places. Mr. and Miss Drury, now seeing their hopes and enterprises totally demolished, ordered the balloon and car to be let adrift, as an humble sacrifice to a disappointed public for their abortive undertaking. The balloon descended about six minutes after 4 the same evening, but retained so much inflammable air as to skim along the surface of the earth, and afforded entertaining chase to the gentlemen of that part of the country."

Thus we see that sacrifices to the impatience of the crowd, to which modern aviators have gone so far as to sacrifice their lives, under unfavourable weather conditions, are no new things in the annals of aviation.

We next find allusion to a female air traveller in Signor Lunardi's advertisement, May 12th, 1785, when "Mr. Lunardi has the honour to acquaint the Notary and Gerry that he will this day fill his

*Women as Air Travellers*

THE FIRST ASCENT  
AT NIGHT, EVER ATTEMPTED BY A FEMALE!



ON FRIDAY NIGHT, JULY, 26<sup>TH</sup>. 1850.  
FROM VAUXHALL GARDENS.

Lithographed & Published by H. GREEN at Birmingham, BIRMINGHAM, LONDON.

Balloon by a method entirely new, the inflammable air" (hydrogen), "passing through water, will be conveyed into the Balloon at the rate of 10 miles an hour

for a distance of 100 miles. About one Mr. Lunardi, accompanied by his British friends, a Gentleman and a Lady, made the attempt and

After the cat, with a career round the artillery square at Lunardi's, the wind was too violent and over-powerful.

In an airship perhaps, "an 'over-powerful wind," "very safe seats" were advertised at 2s. 6d., "the best seats, 3s. 6d." The "British lady" who was the lady companion to Lunardi was the beautiful Mrs. Sage (*née* Robinson), sister to Mrs. Ward, the actress of Drury Lane Theatre. Her husband was a haberdasher of Cheapside. She appeared at Covent Garden in "Lady Macbeth," but was not a successful actress.

On May 12th it was found that Lunardi's balloon was not sufficiently buoyant to lift three people, so, as usual, the lady was left behind. On the 29th, however, in the same year (1785), she accompanied Lunardi and Beggin from the Royal George Rotunda, near the Obelisk in St. George's Fields. Whether Mrs. Sage was the first aerial traveller in England or Miss Simonet, who declared she ascended in Blanchard's balloon on May 4th from Langhorn's Repository, Barbican, is a disputed point. At any rate, these two ladies were the first two to ascend in England, and their quarrels for precedence make amusing reading in the old chronicles. For some time after the descent Mrs. Sage was on view at the Pantheon, together with the balloon, and would answer questions relative to the excursion. A band of music was provided, and "a cold supper with all sorts of wines." A ball took place later.

Mrs. Sage continued to make capital out of the adventure, and, to give occasion for further paragraphing, she soon suffered from a contused foot, "an injury received when quitting the Balloon at Harrow." However, she was prevailed upon to appear constantly at the Pantheon (admittance 5s.), and later, when interest waned, her letter containing account of the excursion was printed and sold for 1s. Later a print to correspond with that of Lunardi's Balloon was sold for 2s. 6d. To add to the interest of the adventure, the balloon was used for the same purpose as the one at the fair, i.e., admitted, taking in the car a party of ladies daily. Lunardi's portrait was also accompanied by a four-leaved pamphlet, a copy of which is in the possession of the author.

The small portrait of Mrs. Sage must not be confused with the splendid print by Bartolozzi from the picture painted by Rigaud. This is one of the rarest balloon prints, and also a very rare specimen of Bartolozzi's work. According to an extract from a letter dated from Edinburgh, July 21st, 1804, Lunardi ascended in his balloon from Herriot's garden. Miss Lamish was in the car along with him, but resigned

her seat owing to the balloon not having power to raise both.

M. Blanchard, the Frenchman, was a keen rival of Lunardi, the Italian. He saw the advantages of the lady companion in appealing to the popular taste, so Miss Simonet, "who has lately gained so much applause at the Haymarket in *Little Skirmish*," accompanied him in many aerial voyages, especially those which set out from Langhorn's Repository in Barbican. Her sister may also be counted as one of the few women air travellers of the eighteenth century. Tickets for watching the inflation and ascent had now reached half a guinea. It is just at this time (1785) that the column erected in commemoration of Blanchard's crossing the Channel was put up. Part of the inscription reads thus:—

"In the reign of Louis XVI.,  
In the year MDCCXXXV.,"

John Peter Blanchard, a Frenchman, accompanied by John Jeffries, an Englishman, Set out from Dover Castle In an Aerostatic Machine. Mounting in the air He first crossed the Streight between Britain and France, and after an Aerial course of two hours alighted in this place. The citizens of Guisnes have erected this monument.'

In 1785 Admiral Vernon went up in Zambeccari's balloon. A "very elegant young lady" desired also to go, but, as usual, was left behind, as the balloon could not lift the three persons. Miss Grice, the lady, had some spirit and remonstrated: she also burst into tears and retired "amid the acclamations of the multitude." Our quaint print shows the elegant lady being handed out.

When in 1802 Madame Garnerin began to make ascensions with her husband, we are told "she was rather above the middle size, extremely pretty, and her countenance very animated. She was dressed in white in the English style when ascending."

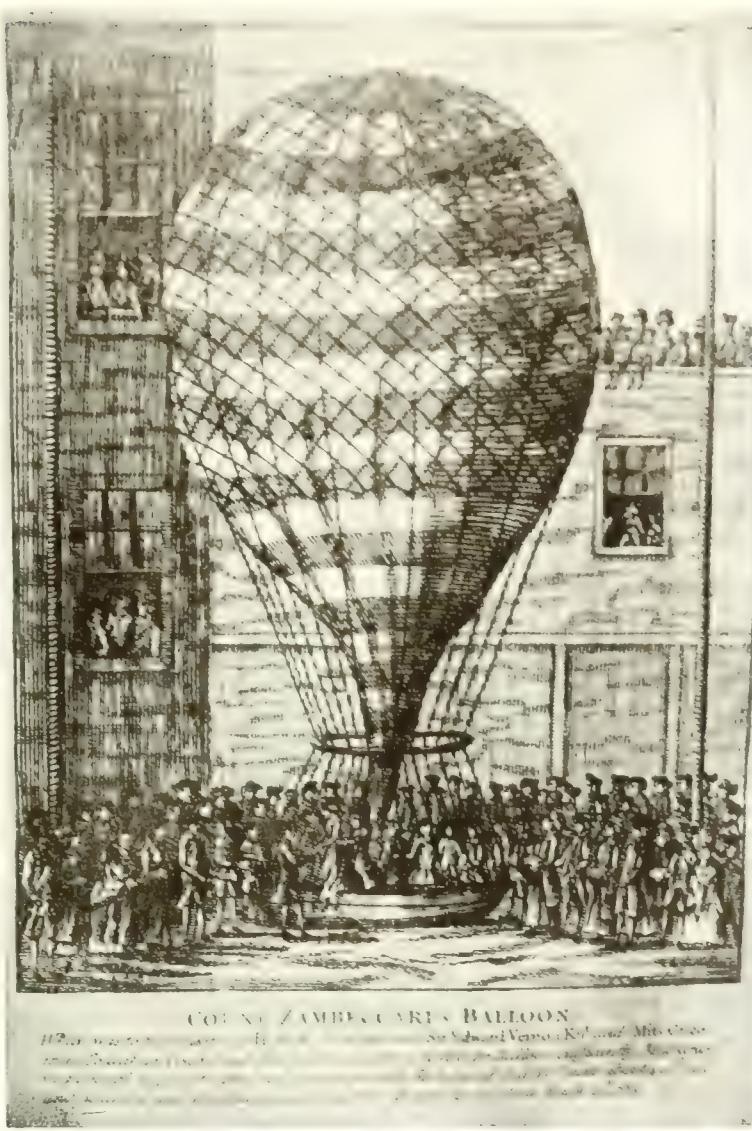
Citizen Garnerin soon began to experiment with his parachute, and on August 5th, 1802, launched a cat with a parachute in miniature. The descent was gradual, and the cat fell slowly and arrived unhurt. Other cat were presented, and Mr. Astley tied a label round one pussy's neck, announcing one guinea reward to the finder. M. Garnerin himself descended after further experiments, and later on Madame Garnerin became a successful and famous parachutist.

In 1804, at the request of French Bonaparte a parachute descent is ordered for the embellishment of the Emperor of Venezuela. The price paid was 15,000 francs to Citizen Garnerin.

## *Women as Air Travellers*

We first read of Madame Blanchard's ascensions with her husband in July, 1807. By this time nine people had been up in one car, a quadrille had been danced, and other extravagances committed. The unfortunate woman was to participate in the crowning folly of a fire-work display during a balloon ascent. Here are the words of an eye-witness of the inevitable catastrophe :—

"I was one of the thousands who saw (and I heard it too) the destruction of Madame Blanchard, July 7th, 1819. On the evening of the 6th July, she ascended in a balloon from the Tivoli Gardens at Paris. At a certain elevation she was to discharge some fireworks. From my own windows I saw the ascent. For a few minutes the balloon



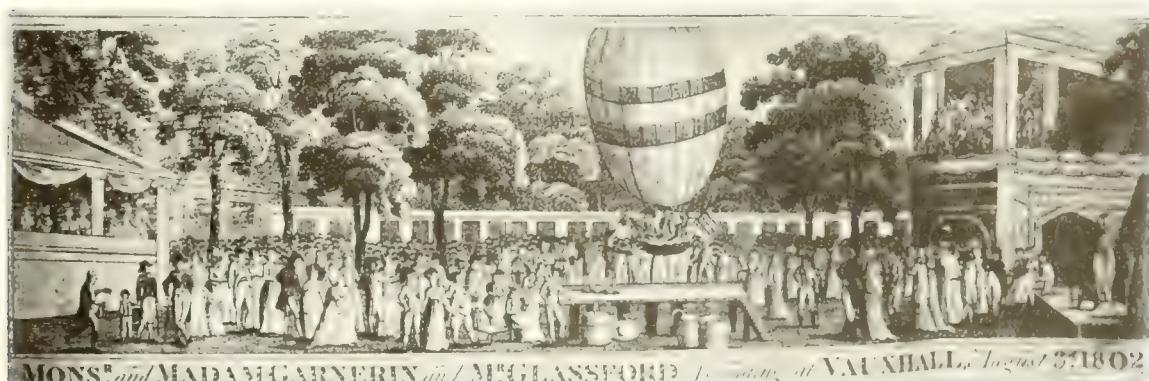
COEUR D'AMBRE & CARE'S BALLOON

*See also page 162. Mr. and Mrs. Graham's first ascent in 1823. See also page 163. Mrs. Graham's second ascent in 1824. See also page 164. Mrs. Graham's third ascent in 1825. See also page 165. Mrs. Graham's fourth ascent in 1826. See also page 166. Mrs. Graham's fifth ascent in 1827. See also page 167. Mrs. Graham's sixth ascent in 1828. See also page 168. Mrs. Graham's seventh ascent in 1829. See also page 169. Mrs. Graham's eighth ascent in 1830. See also page 170. Mrs. Graham's ninth ascent in 1831. See also page 171. Mrs. Graham's tenth ascent in 1832. See also page 172. Mrs. Graham's eleventh ascent in 1833. See also page 173. Mrs. Graham's twelfth ascent in 1834. See also page 174. Mrs. Graham's thirteenth ascent in 1835. See also page 175. Mrs. Graham's fourteenth ascent in 1836. See also page 176. Mrs. Graham's fifteenth ascent in 1837. See also page 177. Mrs. Graham's sixteenth ascent in 1838. See also page 178. Mrs. Graham's seventeenth ascent in 1839. See also page 179. Mrs. Graham's eighteenth ascent in 1840. See also page 180. Mrs. Graham's nineteenth ascent in 1841. See also page 181. Mrs. Graham's twentieth ascent in 1842. See also page 182. Mrs. Graham's twenty-first ascent in 1843. See also page 183. Mrs. Graham's twenty-second ascent in 1844. See also page 184. Mrs. Graham's twenty-third ascent in 1845. See also page 185. Mrs. Graham's twenty-fourth ascent in 1846. See also page 186. Mrs. Graham's twenty-fifth ascent in 1847. See also page 187. Mrs. Graham's twenty-sixth ascent in 1848. See also page 188. Mrs. Graham's twenty-seventh ascent in 1849. See also page 189. Mrs. Graham's twenty-eighth ascent in 1850. See also page 190. Mrs. Graham's twenty-ninth ascent in 1851. See also page 191. Mrs. Graham's thirtieth ascent in 1852. See also page 192. Mrs. Graham's thirty-first ascent in 1853. See also page 193. Mrs. Graham's thirty-second ascent in 1854. See also page 194. Mrs. Graham's thirty-third ascent in 1855. See also page 195. Mrs. Graham's thirty-fourth ascent in 1856. See also page 196. Mrs. Graham's thirty-fifth ascent in 1857. See also page 197. Mrs. Graham's thirty-sixth ascent in 1858. See also page 198. Mrs. Graham's thirty-seventh ascent in 1859. See also page 199. Mrs. Graham's thirty-eighth ascent in 1860. See also page 200. Mrs. Graham's thirty-ninth ascent in 1861. See also page 201. Mrs. Graham's fortieth ascent in 1862. See also page 202. Mrs. Graham's fortieth and last ascent in 1863. See also page 203.*

was concealed by clouds. Presently it reappeared, and there was seen a momentary sheet of flame. There was a dreadful pause. In a few seconds the poor creature enveloped and entangled in the netting of her machine, fell with a frightful crash upon the slanting roof of a house in the Rue de Provence, and thence into the street, and Madame Blanchard was taken up a shattered corpse. It was supposed that the rockets, which ought to have been made to point down, were improperly managed."

Mr. Graham commenced experiments in aero-station in

1823, and Mrs. Graham in 1824. The lady's work was characterised from the first by extreme boldness. She frequently ascended alone, doing all the work



MONS. and MADAM GARNERIN and MCGLASSFORD flying at VAUXHALL, August 31, 1802.

the first ever recorded flight of a woman in the sky. The story is told by Mrs. Chassier, part proprietor of a tea-garden near London. Frequenting the air was a pastime of the time. But the following is an autograph letter by this famous air traveller of eighty years ago, written to inform her son of a "rough descent," which had evidently been much exaggerated. She seems to be very indignant at the idea that anyone should think an accident had occurred. In August, 1837, this courageous air woman turns the tables delightfully on the men who, as we have remarked, were ever ready to leave the women on the ground. Here is an account of it in a newspaper of the day—

"On Monday, Aug. 1st, 1837, Mrs. Graham made her 33rd ascent with her balloon from the Mermaid Tavern, Hackney. It had been announced that another lady would accompany Mrs. Graham. In consequence, the grounds were filled by a highly-spirited company. At half-past seven o'clock, the inflation having been completed" (illuminating gas was being used by this time), "Mrs. Graham stepped into the car, followed by a Mrs. Adams and a gentleman, a native of Italy, named Mazzacchi. There not being a sufficient ascensive power, Mrs. Graham handed out several bags of ballast. This not being sufficient, Mrs. G. told the gentleman that she must request him to defer his ascent. Mr. Mazzacchi consented to do so, when Mrs. Graham requested her husband to hand in a young lady who

was very desirous of making a voyage, and she being a great deal lighter, was no impediment. Mrs. Adams and Miss Dean took their seats at each end of the car, and Mrs. Graham stood in the centre. At a quarter past 8 the three women descended three miles beyond Kensal Green," and, as Mrs. Graham closes her own account of the adventure, "we returned to town, arriving at the Mermaid Tavern, Hackney, before 11 o'clock, the first and only gardens from which three ladies ever ascended."

This great woman air traveller met with a serious accident early in October, 1836, when landing after an ascent with the enthusiastic amateur, the Duke of Brunswick. She fell "not less than 100 feet, and not more than 150," according to an eye-witness; but the duke landed safely. She was laid up for six weeks, but on Her Majesty's birthday in March the following year "the first ascent of Mrs. Graham since her accident" was announced.

Many were Mrs. Graham's adventures. She continued to take up both men and women. The fee for each seems to have varied slightly, but about thirty guineas was usual. At one time a wind arose, and she was taken in at the window of a house against which the car had been driven. At another time she was only just taken from the balloon car when it was dashed against a wall.

In 1837 the advent of the great *Nassau* balloon, piloted by that wonderful aeronaut, Charles Green, began to make journeys in the air, carrying ten or twelve passengers. Amongst these were many women.

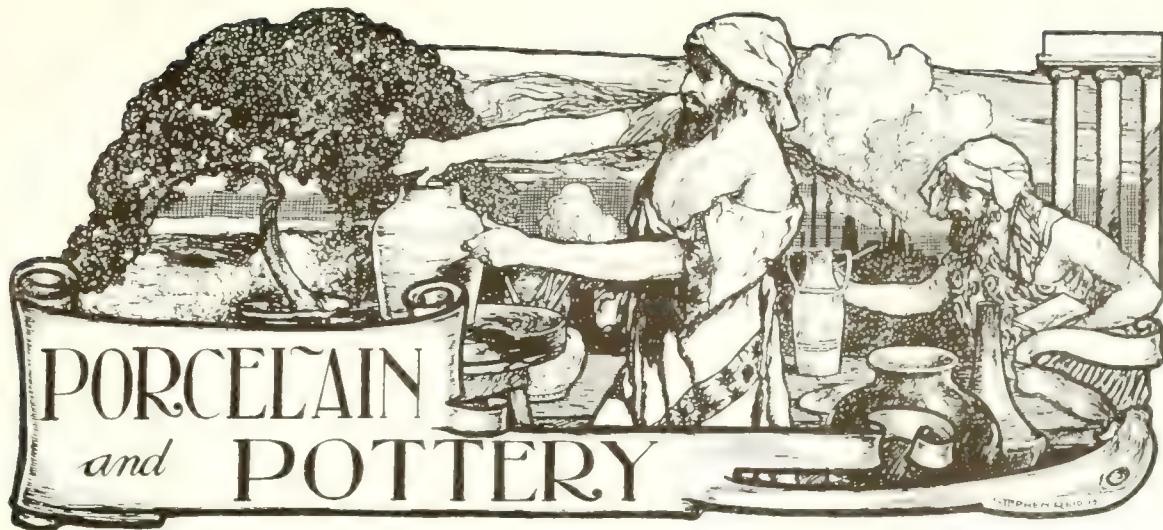




MISS FERGUSON

FROM THE ENGRAVING BY J. PAYNTER AFTER JOHN LEECH  
Published by H. H. G. - 1851.





## The Rise of the Staffordshire Potteries

By Cecil Boyce

AFTER a history extending over three centuries, the wares of the Staffordshire potters have now attained such a technical pre-eminence when compared with those of their foreign rivals, that the potters are venturing to hold a display at Stoke-on-Trent between February 16th and 28th to which buyers from all parts of the world are invited. There is no necessity to recapitulate the details of the scheme—a great annual ceramic fair to be held simultaneously in the six towns now united in the county borough of Stoke-on-Trent—as they have already been placed before the readers of *THE CONNOISSEUR*. The project was formally inaugurated by the Duke of Argyll on November 20th last, and, judging from the enthusiasm with which it has been received, it bids fair to mark the beginning of a new era for the English potting industry; an era in which the progress and successes gained in the past by individual efforts will be supplemented in the future by yet greater triumphs when these individual efforts, instead of acting in destructive rivalry, are combined in a common purpose.

Whatever triumphs the future holds out, however, the achievements of Staffordshire potters in the

past have been many and glorious, and at this juncture, when the old era of individualism is giving place to a new era of mutual co-operation, it may be well to give a brief account of them. To those who know the Stoke-on-Trent of to-day, with its teeming population, mainly dependent on the potting industry, with individual potteries covering acres of ground, and the horizon for miles broken by the outlines of innumerable potting-kilns, it is difficult to carry their minds back to the humble beginnings of the industry.

From the earliest ages pottery of some description has doubtless been made in Staffordshire. Wherever

wood and clay were found together—and the county possessed plenty of both—there the primitive potter could set up his kiln. The craft at first was not even a specialised industry, men making the rude utensils required for their own households. Probably the monasteries first elevated it to the rank of a separate calling by introducing improvements which necessitated some superior degree of craftsmanship. That at Hulton Abbey, for instance, is supposed to have started soon after the foundation of the monastery in 1223. After the Reformation it became the property of the





ANTIQUE TEAPOT.

example of the pre-Reformation pottery, and indeed the name of the "Hodder Lane Pottery" was worked by them during the Tudor period. There were other potteries existing in pre-Reformation days, but they only existed to provide for local requirements, and so could not compete effectively with the larger potteries of the country.

Difficulties of transit prevented the pottery industry from being centralised in any particular districts. The potters, or the chapmen who acted as their agents, had to distribute their wares by means of pack-horses or donkeys. The risk of damage and loss at the coast, and the want of road-mobility in country districts—were insuperable obstacles to it being carried far afield. Until well on in the seventeenth century North Staffordshire pottery-making might still be described as a peasant industry, though the abundant supplies of pottery clays in the district had caused potters to congregate there in larger numbers than in any other district, and to give it a reputation. They were still, however,

confined to coarse and heavy utensils of little artistic merit.

The first impetus for improvement came from without, and resulted in the production of those fine specimens of slip ware which reached their great perfection in the work of the Toft family and their immediate successors. The salient characteristic of slip ware, it may be explained, is the decoration of the earthenware bodies of the pieces with varicoloured clays. The latter are mixed in water until they attain the consistency of a fluid paste—still known by potters as "slip"—which is applied to the pieces to be decorated by being poured on to them through quills. The process appears more or less familiar to potters of every age and country, and it is probable that Staffordshire potters were acquainted with it from the earliest times. The special qualities which distinguish their seventeenth-century ware must, however, have been derived from extraneous sources. The

ware is distinguished from the ordinary early pottery of the district by its comparative lightness, shapeliness, and the beauty and elaboration of its ornamentation. Early in the seventeenth century fine examples of the ware were made at Wrotham in Kent and at London, and



OLD REGENCY TEAPOT.



SILVER TEAPOT.



TEA-POT AND CUP



TEA-DISH



TEA-DISH

—  
produced in North Staffordshire.

—  
inspiration was shown, perhaps, not  
so much in the ornaments  
as in the raising of the standard of the finer  
work of the day. The  
earthenware still evidence,  
and the old domestic wares—rude,



EARTHENWARE  
CRADLE. A.D. 1745.



EARTHENWARE  
CRADLE.

but reserved for special festive occasions, or used as ornaments. To the former class belong the tygs (of which more hereafter) and puzzle-jugs: to the latter the cradles, which it was customary to present

to a married couple on the birth of a child. Such pieces, which would be taken especial care of, probably constituted the nucleus of the contents of the china cupboards, which in the future were to become a feature of farmhouses and the better class of cottages. They were made out of the same materials as the ordinary wares,



EARTHENWARE  
CRADLE.  
MADE FOR MARY, WIFE OF FRANCIS L.  
HOLLOWAY.

common red earth for the bodies, the more precious light-coloured clay for introducing variety in the coloration, and the powdered lead ore for a glaze.

These materials were much more carefully prepared, and the pieces were more carefully wrought and carried to a higher finish. Bands of the lighter-coloured clays were twisted into handles or used in the decoration of the pieces, and





THE STAFFORDSHIRE POTTERIES.

for the latter purpose lozenges of wavy lines studded with ornamental devices also began to be used.

It appears to have been the common practice to stamp the more elaborate pieces with the date of their manufacture, though the fine quality of some of the earliest examples so treated lends itself to the supposition that this custom did not come into vogue

until the makers had acquired considerable experience in their craft. The first piece so inscribed to which Staffordshire can lay plausible claim is a tureen in the Liverpool Museum which bears the date of 1612. The origin of this example, however, is a matter of dispute, and there is no certainty that any fine pieces of Staffordshire slip were produced



Fig. 1.—TEAPOT OF THE ELDERS.

to the time of Thomas Toft. He is thought to have commenced working from about the middle of the sixteenth century, though the earliest date recorded is known to us is 1574.

The surviving examples of his ware are largely presentation pieces, obviously made for special occasions, and far superior to the orthodox earthenware of the period. Fig. 1 is among the specimens to be found. At first it should be explained, was a species of loving-cup, intended to be filled with wine. It was made with several handles so that it could be easily passed from one guest to another. The Tofts are more especially celebrated for their large dishes, decorated with figures, birds, or heraldic devices, which in their bold treatment and fine sense for decorative effect are among the finest examples of their kind ever produced.

It is not known exactly when the style began in the eighteenth century, and lingered on into the nine-

teenth century, but it was introduced which entirely superseded them with the

beginning of the nineteenth century. David Elers were probably most responsible for the change. They were Germans of distinguished family, who settled at Bradwell Wood, in Staffordshire, early

in the reign of Queen Anne, and finally became

about 1710. It is supposed that before coming to the Midlands they acquired a knowledge of the potter's craft from Dwight of Fulham, and their productions are closely akin to his. They are often credited with being the first to introduce salt-glazing into Staffordshire, but this point is contested; what can be freely credited to them is that they raised the whole standard of pottery-making in the district, and introduced high-class Staffordshire wares to the London market. The brothers used the red clay found in the immediate neighbourhood of their works to produce an opaque, hard, red stoneware of fine texture, and by mixing the same raw materials with lighter clays modified the colouring to almost any extent. They are also said to have introduced black stoneware. The salient beauties of their ware consist of the thorough good taste of its design and ornamentation, and the perfection of its workmanship. The pieces were turned on the lathe with the utmost precision, and the substance of their bodies made as thin and light as possible. They were ornamented with pieces of stamped clay applied to the pieces before they had been thoroughly dried, and afterwards carefully retouched with the modelling tool. Though the Elers are said to have sold their teapots, for which they were specially noted, for as much as twenty-five shillings each in the Metropolis, their enterprise



FIG. 2.—COFFEE-CUP AND SAUCER OF THE ELDERS.



STAFFORDSHIRE FIGURES.

BORES MAN, FENELL AND CO., LTD.

turned out a financial failure, and they left Staffordshire poorer than when they first settled there.

The visit of the Elers occurred at the time when Staffordshire pottery making was being elevated from a peasant industry into a great manufacture, and materially assisted in the process. Their methods were imitated by two potters named Twyford and

Astbury, who, it is said, obtained employment at the Elers' works, and, by feigning imbecility, to have mastered their secrets. Both men produced wares in emulation of those of their former masters : these were inferior in refinement to their models, but probably the more florid style in which they were conceived achieved greater local popularity. Astbury

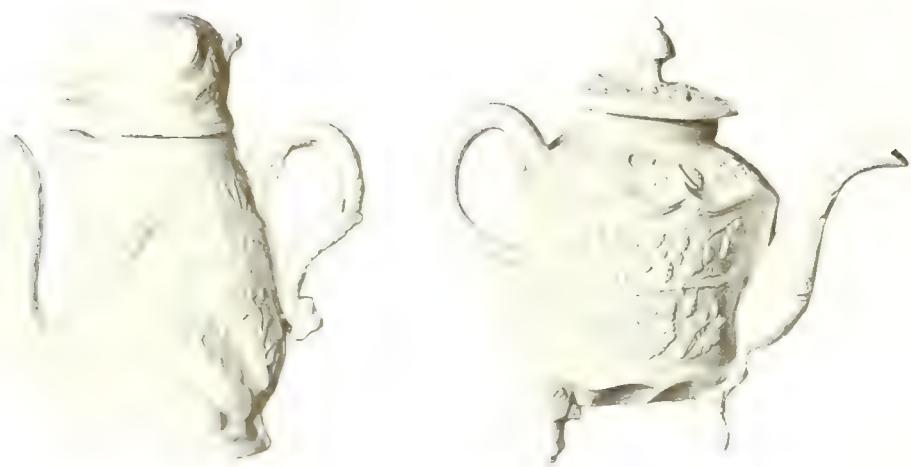


FAIR HEED.





AN IRON-RED TEAPOT AND COVER



AN IRON-RED TEAPOT AND COVER



WEDGWOOD

19

WEDGWOOD

WEDGWOOD  
WEDGWOOD  
WEDGWOOD  
WEDGWOOD



ADMIRAL TEAPOT

TEAPOT WITH BOTH  
CLAY AND FLINT ORNAMENT,  
OIL-GLAZED.

TEAPOT WITH VINE  
& DECORATION IN RELIEF  
"EUGENE ARAM."

TEAPOT WITH MIXTURE OF  
ORIENTAL AND ENGLISH DESIGN  
IN ENAMEL COLOURING.

ware pieces of a far larger size than any produced by the Elers, and is credited with many of the improvements which were made in Staffordshire pottery manufacture during his lifetime, such as the importation of the superior white clays of Devonshire and the use of calcined flint to make white pottery. The last-named invention is said to date from 1720. The Devonshire clay and powdered calcined flint, mixed together, were first used as a slip-wash to cover the pieces made with local clays. These were glazed by being dusted with powdered lead ore, which was fired at the same time as the clay bodies. This glaze was always slightly yellow in colour, and the potters, even when they proceeded to incorporate the white clay and flint in the bodies of their pieces, could not arrive at a closer approach to white than cream colour.

A great improvement in this was effected by the substitution of salt-glazing for that of crude lead. As already stated, the Elers are credited with the introduction of this process into the district, but no actual specimens of salt-glazed ware can be definitely set down as having been made by them. The process had already been in use on the Continent for many years, though generally in connection with wares of a coarse character; in Staffordshire it was largely employed for the first time on fine and delicate pieces. Astbury was one of the great exponents of salt-glazing, and his example was followed by many of his contemporaries. The early specimens are generally dull white or grey in tone. Some of these are exemplified in the camel and squirrel teapots (illustrated), and in one of the Admiral Vernon teapots—made to commemorate

KING OF PRUSSIA TEAPOT



ADMIRAL TEAPOT

TEAPOT WITH  
CLAY AND FLINT  
ORNAMENT,

MONSIEUR TEAPOT

ORIENTAL DESIGN TEAPOT

## *The Rise of the Staffordshire Potteries*



SILVER PLATE TOBACCO JAR, WATCH-STAND, TONG, TEAPOT, AND OTHER CRAFTS.

the taking of Portobello in 1739. On the one side the Admiral is shown, with the sea in front and Fort Chagre in the distance, whilst on the reverse is a view of the port and the English fleet. The second Admiral Vernon teapot is similar in shape and design, but, while in the first the decoration is moulded in relief, in this it is incised and the intercisions filled in with blue powder, a method which came into vogue a little before 1740.

By that year several of the greatest names connected with the history of the Staffordshire potteries had begun to make their appearance. Astbury and his contemporary, Dr. Thomas Wedgwood, were still to the fore : Thomas Astbury, the son of the former, was

closely emulating his father's productions, and Thomas Whieldon was coming to the front. The two Woods, Aaron and Ralph, had commenced their careers, while Josiah Wedgwood was serving the first year of his apprenticeship to his brother. During the next few years the production of salt-glazed wares was developed in various directions. Some of the most beautiful of the earlier pieces were made with drab bodies and ornaments in relief in white, the latter being taken out separately from their moulds and applied by hand. The drab-coloured salt-glazed mug (illustrated) is a fine specimen of this style. Another phase of this method is shown in the drab teapots with white and blue applied ornamentation,



SILVER LUSTRE COFFEE AND TEA SET, SAUCERS, CUPS AND TRAY.

which at that date came into use c. 1750. The other teapots illustrated show a later development of the style, and the date is probably 1770. The first two pieces are of the old Staffordshire ware, which was made in large quantities for the home market, and were decorated by means of printed patterns. The third piece is of a later date, and shows the influence of the time enamellers employed in other parts of the country.

It is a small teapot, decorated with a printed pattern of a landscape scene, and the glaze is of a pale cream colour. The glaze was applied over the printed design, and when the former was applied over the latter, the design would have been fired, and the colours fixed at a lower temperature. In this way the printed design would entirely disappear in the more intense heat of the original firing.

By the advent of these various new processes, the pottery had entirely lost its character of a peasant industry and become a complex manufacture.

With the coming of the

steam-engine, however,

the pottery industry

had entirely changed

and the old methods

were gradually

displaced by the new

methods. One of the

most important of the

new modellers was Aaron

Wood, who was appre-

nticed to Thomas Whieldon

in 1750, and became his

partner in 1760. He

greatest claims on the gratitude of posterity is the perfection to which he brought many of the older processes used by the English peasant potters, evolving out of them new and beautiful wares. In the old

slip-ware pieces clays of different colours had often been effectively combined by clouding over the dark clay bodies with a lighter slip so as to produce an effect of marbling. This idea was developed by laying the different clays one over the other in thin layers, compressing them together, and from the composite mass thus obtained slices were cut cross-wise which could be shaped by the orthodox methods. In this way was made the beautiful agate ware which is so associated with Whieldon's name. Other of his more celebrated productions are his tortoiseshell wares, his black stoneware, his pieces imitated from fruit and vegetables and reproduced in their natural colours, and his figure pieces, most of which were modelled by Aaron Wood.

Josiah Wedgwood was partner to Whieldon for a period of either five or six years, terminating about the end of 1758. He was nephew of Dr. Thomas Wedgwood, and came of a family who had been potters for many generations. He was a man of

extraordinary energy and great business acumen, and possessed wonderful skill and taste. He came on the scene just at the right moment : earlier on there would not have been sufficient scope for his enterprise, and later the prevailing taste for pieces of a less costly character than heretofore would have handicapped him in the production of some of his finer wares. His first notable production was his celebrated Queen's ware, which may be described as the ordinary cream-coloured ware of the day improved by the application of greater technical skill and care in its manufacture. This was improved towards 1770 by the introduction of Cornish china stone and clay into its ingredients. These materials were henceforth used extensively in the manufacture of high-class Staffordshire earthenware.

Another and earlier improvement in the making of earthenware was the introduction of liquid glazes



14 INCHES HIGH

the first teapot of this size ever made in England. It is a very fine example of the work of the old Staffordshire potters, and is now in the collection of Mr. J. C. Mitchell, a potter of Burslem, he became assistant to Thomas Whieldon. Perhaps no man except Josiah

Wedgwood has set his mark so permanently on the Staffordshire pottery as Whieldon. His influence did not cease with his lifetime, for among his pupils were such well-known potters as Josiah Spode, William Greatbach, Robert Gairner, and J. Barker, who carried on his traditions after his death. One of Whieldon's

## *The Rise of the Staffordshire Potteries*

by Enoch Booth in 1752. In salt-glazing the pieces are placed in the kiln unglazed, and when the kiln has attained its full heat and the ware is becoming vitrified, wet salt is shovelled in. The vapours arising from this come in contact with the vitrified ware and give it a thin covering of transparent glaze. The surface of the wares so covered is always marked by slight inequalities. In Booth's method the pieces were first fired without any glazing, and then, when in lees-cut state, were dipped into a liquid mixture of powdered flint and white lead in water. This method, more or less modified, eventually almost entirely superseded the old process of salt-glazing.

Wedgwood's crowning glory was perhaps the perfecting of this beautiful ware which is so closely associated with his name, in which he reproduced many of the finest classical designs, besides those original ones by Flaxman, which have perhaps done more to perpetuate the latter's reputation as a great sculptor than even the finest of his statues.

Besides raising the whole standard of ceramic art in Staffordshire, Wedgwood was the means of vastly improving its communications with the outer world, and so building up the foundations of that vast export trade which is now such an important factor in the prosperity of the Potteries. Wedgwood may be said to have initiated the era of the great modern pottery-makers. His own output towards the end of his life was greater than that of the entire district at the time of his birth. He achieved his success not by crushing out competitors, but by finding new markets for his wares; and his success, by creating a fashion for Staffordshire pottery, benefited the entire district. Far from being the only great potter of his time, he was but the chief among many able contemporaries. Perhaps the most successful of these was John Turner, whose productions in the standard wares of the day were hardly inferior to Wedgwood's own. He is most famous for his cream-coloured stoneware,



A JESTER AND A LADY

which he decorated with white figures in relief in the same manner as Wedgwood's jasper ware. His jugs, of which an example is illustrated, are especially well known. The bodies, as in this instance, are generally of unglazed stoneware, and the neck and the upper part of the handle are covered with a chocolate-coloured glaze.

Most of the wares peculiarly identified with Wedgwood are well known. Many of them were not his own inventions, but adaptations and improvements of those of his predecessors. Such was the red stoneware, in which he equalled in his larger

pieces most of those qualities which the Elers had only attained in small pieces. This ware especially lent itself to the classical feeling which the great potter, in conjunction with his partner Bentley, introduced into his later designs. This classical feeling is even more strongly exemplified in his productions in black basalt, a ware which, though closely associated with his name, is practically identical in substance with the black stoneware made by some of his contemporaries and predecessors. Wedgwood largely used his basalt in the reproduction of Greek vases, portrait busts, and pieces decorated in a classical manner; and in the uncoloured pieces he was eminently successful. He invented a method of encaustic painting which he used on this ware in an attempt to imitate the red-figured Greek vases. He reversed the Greek method, for while their vases are made of red clay, painted over with black varnish except for the spaces left for the figures, Wedgwood applied the encaustic painting to the black basalt.

The artists whom Wedgwood employed to paint the decoration were hardly sufficiently accomplished to emulate, or even to copy, their Greek prototypes, and though a few of the pieces are really fine, the generality of them do not approach the artistic effect of the plain ones. One of the great beauties of Wedgwood's black basalt was the remarkable degree



JOHN

THOMAS

JAMES

JOHN

the potter would take, the ware being often finished on the lapetus's wheel in the same manner as the other stonewares. The final improvement he made in his basalt ware was by applying bas-relief decorations, generally of classical figures or groups, a method which he was to use to great advantage in his jasper ware, which, usually made in blue, can be produced in any colour.

In 1775, Turner, as one of the leading potters of Staffordshire, was associated with Wedgwood in opposing Richard Champion's attempt to secure ten years' extension of William Cookworthy's patent for making porcelain. In spite of their exertions, the extension was granted. Champion, two years later, sold the patent to a syndicate of Staffordshire, of whom Turner was one. Another was Samuel Hollins, of Shelton, who appears to have worked the patent on behalf of the syndicate. His chief name, however, rests on his productions in stoneware, which in their quality and finish rival those of any of his contemporaries. Henry Palmer is generally remembered as one of the most unscrupulous of Wedgwood's imitators, reproducing many of the great potter's pieces so successfully that they are practically facsimiles. A greater name among the potters is that of Josiah Spode, who established the factory at Winclestone from 1749 until it was sold in 1777. He appears to have commanded a weekly wage of £12 12s. a week, or 2s. 6d. a week if he deserved it, and to have been gradually advanced. He is less famous for the novelty of his productions than for their sound workmanship; the Spode wares—for many of which, however, his son, Josiah Spode the second, was equally responsible—were unexcelled by those of any other Staffordshire potter. A notable contribution of his, of which he was largely responsible, was the making of blue-printed underglaze ware, which was destined to largely supersede hand-painting. In this method the ware is printed in the biscuit state and the glaze put on afterwards, which saves firing the glaze and the print together. This method of production was first adopted by the Wedgwood factory, and was soon followed by others.

This was William Adams, of Greengates, a well-known contemporary of Wedgwood, who was at one time a pupil of the great potter. He came of a long-established potting family, and two of his relations of the same name were master-potters at the same time as himself, a coincidence which has been the cause of some confusion. In much of his work he emulated Wedgwood, his jasper ware especially being similar to that of his former master. In this, however, there was nothing discreditable, as potters of every period have imitated each other's successful productions, and, when possible, have tried to better them. Adams' jasper ware, in the quality of the ground and the cutting of the figures with which it is decorated, rivals that of its prototype. He is said to have been the earliest potter in North Staffordshire who printed his own transfers on his wares. This method of decoration appears to have been invented about the middle of the eighteenth century, and consisted in printing designs on pottery from copper plates by means of transfers. It was first introduced at Battersea, and a few years later at Liverpool; and it was the custom of the Staffordshire potters until nearly the close of the eighteenth century to send their wares to the latter town to be printed. Adams experimented in a similar process about 1775, though whether it was then perfected sufficiently to be used to any extent appears a matter of doubt. Josiah Spode introduced transfer printing at his works at Stoke in 1784, whilst Adams does not appear to have made use of it until 1787.

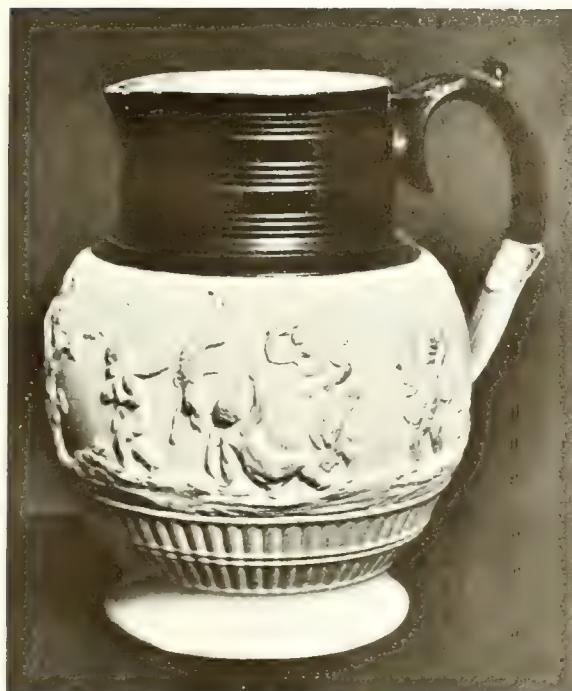
Amongst Wedgwood's other contemporaries and successors the Wood family take a prominent position, the more especially as they occupy an unique position in Staffordshire ceramic art, being famous for the production of the figures associated with their names. Aaron and Ralph Wood have already been mentioned as amongst the best modellers of their time. The latter established a factory of his own at Burslem soon after 1750, and produced toby jugs and rustic figures which are inimitable in their racy humour. His son, Ralph Wood, junior, produced similar figures and others of a more ambitious character, which,



TURNER JUG



ADAM'S JUG



CASFELD JUG



similar and many fine portrait

likenesses. His portrait of John  
Fiction.

wood to mention the beautiful  
Staffordshire lustre ware, the pro-  
cess for making which is said to

John Hancock, an employee at  
his works. Hancock perfected  
the making of copper lustre. The  
process is simple and inexpensive.

covered with a rich brown glaze,  
there is laid a thin coating of a  
chemical mixture, containing the  
metal in solution which it is desired to imitate. For  
gold lustre, gold or copper or  
platinum is employed. Wedgwood used gold lustre



imitate the colour of natural shells,  
the lustre being so thinly applied  
as not to hide the colour beneath.  
Lustre was extensively employed  
in the early years of the nineteenth  
century, but its ease of production  
proved its bane, and it went en-  
tirely out of fashion, though now  
it is again in vogue.

To mention the other contemporaries and successors of Wedgwood, and to trace the developments in Staffordshire pottery to the present time, would be far beyond the scope of a single article. Men like Thomas Minton; Job Ridgway; Josiah Spode the second, who is credited with having initiated the general use of bone in English china; Charles James Mason—better known as Miles Mason—the inventor of iron-stone china, the Doultons, and many others, have all had a share in raising

the English ceramic industry to the proud position  
it at the present occupies, and their successors at the  
present day are continuing their work with equal  
diligence and success.













# THE · SMALL · COLLECTOR

On Collecting \*

By Ronald Clowes

All mankind may be divided into two classes—those who collect, and those who merely accumulate. The distinction is greater than is at first sight apparent; as great, indeed, as that between civilized man and the savage. For the instinct to accumulate is primitive, shared by the human species with the inferior animals, and having as its basis no higher motive than that of self-preservation. The house-dog who caches his well-gnawed bones in the garden-beds exemplifies the trait as intelligently as the hoarder-up of miscellaneous objects, without definite purpose, on the chance of their possessing

a future value. Collecting is altogether another matter, for the word collection presumes an accumulation of objects of similar characteristics, made with the design of illustrating their beauties and variations. Thus while the instincts of the accumulator are wholly selfish, those of the collector are aesthetic, and even philanthropic, for your true collector never enjoys his collection so much as when he is displaying its beauties to a friend.

A taste for collecting should be sedulously cultivated, for it is a benefit not only to its owner, but to the community at large. To the former it adds a new zest to life, giving him a fascinating pursuit, which, if followed with discernment and enterprise, will lead him to byways

\* "The Collector's Library," 8 vols. (Batsford & Co., 6s. each net).



ENGLISH INSCULPTED GALLEY CANDLESTICKS, 17TH CENTURY.

Once having decided to be a collector, the first matter is what to collect. In this the amateur must be largely guided by his own inclinations, always presuming that they do not carry him beyond the limits of his purse. Generally, however, he gets into collecting impetuously, stray purchase or two, on the nucleus of a collection ready at hand, directing his course until presently he finds himself with a well-marked path for his future progress. But those who are too sickly to stick resolutely would urge that for the man of moderate means the pursuit of the unfashionable is the most likely road to successful collecting. Whilst some pieces of art are over-priced, others

collection constitutes a valuable

part of our history.

historians. A

British Museum will tell one far more about the

Egyptians than

one can acquire

in the luxury of ansto-

ry under the old

eighteenth-century French prints, than from Carlyle's

This historical

objects that may

be collected.

One of the first to be introduced when William of Orange came over to be our king; another, by its Chinese inspiration, the embassy of my Lord Macartney to the Emperor at Pekin. The

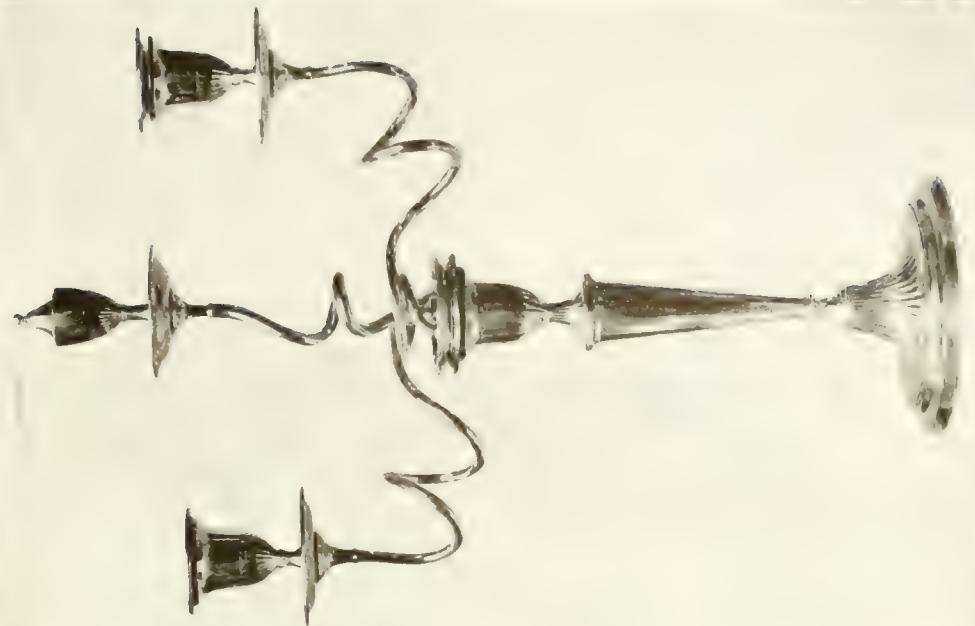
adherents to the House of Stuart; the influence of the

lection of objects belonging to past ages forms a record, and that in its most interesting form, of national history.



CHINESE CERAMIC

are suffering from unmerited neglect, and it is these which are likely to become valuable in the not remote future. Thus in the world of prints there at present seems a ban on nearly all phases of line engraving. Yet the art of line engraving is now wholly extinct, and so laborious is the process that there appears little prospect of its ultimate revival. Many poor plates were produced in line, but also many fine ones, and proofs of them are to be met with to prices much below their real value. One would mention Turner prints in this conjunction, more especially those from the plates engraved under Turner's own supervision, or by the



work are in the same way as English mezzotints of the eighteenth century. The eighteenth-century line engraving of to-day will be equally appreciated. Another class of prints which, though less artistic, is also worthy of attention, is the chromo-lithograph. A good example of such an example in this process exemplify the highest perfection of semi-mechanical reproduction, and are at least equal in quality to the Baxter prints, which have now attained such marked popularity. The trade, however, is lost one, it is practically extinct, for the expense of making the plates and the lithographic stones necessary to produce some of these plates will effectually prevent its revival.

One might instance many other byways of collecting where the discerning connoisseur might gather up unregarded treasure, but that this article has to deal more especially with the orthodox paths of the collector, and the guides which may put him on the right roads. Of the latter there are many handbooks to lead the tyro well on to correct paths, and highly specialized works which will be of utility to him when he has become a full-fledged collector. To the former category belong the excellent series of "The Collector's Library," four volumes of which have just been reissued, and which contain a wealth of information on subjects on which they treat as one could

not possibly dream. There are four volumes in the series, touching on most themes in which collectors are interested—glass, china, pewter, plate, pottery, embroidery, &c. &c. In the case of old furniture the primary place, because, whatever household gods a man lacks, he must have a bed to sleep in, chairs to sit upon, and drawers or cupboards wherein to store his spare clothes and other possessions; and these, if he desires to be esteemed a man of taste, should not only be "beautiful in design and correct in

construction," but also "well proportioned." This is the

Messrs. Frederick Fenn and B. Wyllie, in their volume on *Old English Furniture*, indulge in a homily on this theme which might be read with advantage by all couples about to set up housekeeping: for though most people

are content with modern pieces, these are often reproductions or imitations of old forms, so that a householder, without realizing it, may accumulate in the same apartment an array of furniture which, though all newly made, may epitomize the styles of several centuries, and be as incongruous in its effect as the costume of a man who clothes himself in a bowler hat, a Cromwellian breast-plate, and the

full-skirted coat, knee breeches and silk stockings of the Early Georgian period.

In collecting old furniture the tyro, unless he is content to place himself in the hands of a dealer of repute, should beware of buying pieces of an expensive character—more especially if the price asked does not appear to be adequate. Genuine bargains may still be picked up, but they are few and far between, for the knowledge that old furniture is valuable is now universal. A collector is likely to secure better value for his money in Bond Street than by scouring the little country shops, old inns, and farm-houses in the rural districts. These places are as often as not stocked with modern antiques from London, and their owners make a handsome profit by selling them to visitors, who think that they are securing genuine articles.

In the less expensive forms of old furniture it is comparatively easy to distinguish old pieces from modern fabrications, for it does not pay to finish the latter with the same thorough workmanship as is displayed in the originals. The inferiority is most obvious in the parts which do not meet the eye, and it is these which should be most carefully examined by the would-be purchaser. The collector, indeed, should make good workmanship the chief criterion of his judgment; if the piece of furniture be sound, a drawer in a mean



THE FAIRY—A CLASSICAL SIDE-TABLE OF THE EIGHTEENTH CENTURY.  
ROSEWOOD AND GILT BRASS.



THE FAIRY—A MURKIN SIDE-TABLE.  
MAHOGANY AND GILT BRASS.

does not run easily; or the door of a wardrobe exactly fit in its place, it is extremely unlikely that they are pieces of any antiquity. The salient characteristic of old English furniture was sound workmanship, and what jerry pieces were made a hundred years ago cannot have survived the wear-and-tear of a century. To discriminate between the styles of the different periods of furniture, books like the one on *Old English Furniture* already mentioned, or that by M. André Sauguet on *French Furniture*, belonging to the same series, are of great utility. From them one can



LINEN COVERLET, DATED 1793, PRINTED WITH WHITE INK AND THEN EMBROIDERED WITH COLOURED SILK.

learn where the different woods came into vogue, and the subtle variations in the character of the makers which mark the gradual evolution of new and distinct styles. This knowledge is only to be acquired at the cost of some application, for makers were apt to hark back to their predecessors, so that often those features of a piece which the tyro sets down as peculiarly characteristic of a particular period are borrowings from an earlier generation. Thus the claw-and-ball feet used by Chippendale were revivals from the Stuart period, and some of his rococo work is a



EW. F. & S. JONES, LTD., LTD.

the collector's eye, and the  
more he sees, the more  
he will appreciate the  
value of his collection.

as pristine a condition as the day they were produced.  
For guides on these subjects the "Collector's Library"

includes "Old French Pottery," by M.  
W. P. Knowles; "French Pottery and Porcelain," by  
M. Bertie Wallace; and "Old Chinese Por-  
celain," by Mr. A. F. Kendrick. It is to be hoped that works on English and  
Chinese wares will be shortly added to this useful series,  
for these are themes at least as important as any of  
those treated.

France was by no means the sole creator of the  
Continent to produce fine pot-

tery. Most of the cities of Spain were masters of the

art, and in 1600 Bernard  
Palissy commenced his experi-  
ments, and the Italians made  
beautiful wares a century or  
two earlier. Italian workmen,

however, did not remain long

in France, and the

French potters did not  
make much progress until  
their pieces were little more  
than reproductions of the con-  
temporary work of their native  
country. Palissy was the first  
French potter of any note, and his  
faience is equally note-  
worthy for the originality and  
boldness of its designs as for  
the quality of its enamels.  
His pieces are too valuable to  
be acquired by ordinary col-  
lectors, yet a knowledge of his

work is essential to an under-  
standing of French ceramic evolution.  
In France as in England, pot-  
tery and, later on, porcelain  
were produced in numerous  
provincial factories. These  
dournished with more or less  
success until the formation of

a monopoly of the manu-  
facture of any but the com-  
moner forms of porcelain,  
which was continued with tran-  
scient modifications until the

in the provinces, practically all

the fine porcelain emanated from Sèvres. The Dutch were never great makers of porcelain, and their essays in this material, though worthy of the attention of the collector, are inferior to those of their neighbours; but their Delft faience is a series of earthenware glazes which render the finest pieces almost unique in their beauty. The production of this faience extended over two centuries, and offers a wide scope to the collector of the connoisseur, the pieces varying greatly in style, quality, and value. The long list of makers and their marks which Mr. W. P. Knowles provides for the instruction of his readers forms a most useful guide to anyone who takes up this phase of collecting.

The earliest pieces of English table-glass belong to the days of Good Queen Bess, when they were produced by foreigners living in London, but works of this period are of excessive rarity. Prior to 1690 comparatively

little glass was made in the country. The seventeenth-century specimens are generally heavy and lumpy, and are quaint rather than beautiful, but they possess a greater individuality than later specimens made in periods when shapes had become more stereotyped. Glass-collecting may be taken up by a connoisseur with a moderate purse, for though excessive rarities are high-priced, many beautiful and interesting specimens can be secured at a comparatively low price. The same may be said of *Saturn's Plate*, for which a volume in the "Collector's Library" has been written by Mr. Bertie Wallace. The other books in this admirable series are in *Old Pewter*, by Mr. Malcolm Bell, and *French Furniture*, by Mr. A. F. Kendrick. Moderately priced, written by experts, and profusely illustrated, they form a most useful series of reference works for the connoisseur, and are generally free from errors, though the attribution of the painted panels of the satin-wood commode illustrated on page 68 of *Antique Furniture* to Angelica Kauffmann is surely incorrect, the subjects of the two panels being copied from well-known pictures by George Morland.



NIDERVILLER STAFF



# Miscellaneous

## Chantilly \*

The two greatest artistic bequests of modern times—those of Chantilly and its contents to the Institute of France and of the Wallace Collection to England—may to some extent be looked upon as a reciprocal exchange between the English and French nations. By a curious coincidence the owners of these collections were a Frenchman resident in England and an Englishman resident in France. Each accumulated the larger portion of his treasures in his adopted country, but removed them wholly to his native land before his death. Had the laws of the two countries been framed on the Italian model, largely prohibiting the export of works by the old masters, the collections could never have been transferred in their entirety, and both nations would have been the losers.

The Château

of Chantilly (now known as the Musée Condé), the fine collections it enshrines, together with nearly 23,000 acres of land—the rents from which form an income more than sufficient to support the institution—were formally handed over to the Institute of France by the representatives of the late Duc d'Aumale on

October 25th, 1880. Originally, the prince had inherited the property as the heir of the Condés and Montmorencys who formerly owned it, but actually he had had to re-purchase every portion of it, whilst nearly all the contents of the mansion had been personally collected by him. His gift was all the more generous, as the French government had banished him from the country a few years earlier, and he was then in exile in England. The government, in acknowledgment



\* Chantilly in  
Historian's Art, by  
Louise M. Richter  
(Mrs. J. P. Richter),  
(John Murray, 21s.)

MARSHALL CLARK  
ATRIBUTED TO JEAN LOUET  
PRINTED IN ENGLAND BY WILSON & SONS LTD.

has throughout its

history been a castle that, had its ownership not passed to the French government of the day, it would have remained a famous fortress in France.

Mrs. J. P. Richter records in her in-

teresting history of

Chantilly

Charles V. of France, on the site of a still earlier edifice. The castle went through many vicissitudes. It fell into the hands of the Burgundians in 1422, and of the English three years later, but was retaken

in 1436 and 1437. He left it to his sister

Marguerite, and shortly after the last-named year—not "several centuries later" than 1386, as is stated by Mrs. Richter—it came into possession of her husband, Jean II., Baron de Montmorency.

The latter's grandson, Anne de Montmorency, the famous "Constable," was the builder of the present Chantilly. One of the most renowned generals of his age, he was also an enlightened patron of art and architecture. He commenced improving the château in 1527, entrusting the work to Pierre Chambiges, who was employed on it until 1531. A portion of

the original castle, however,

were suffered to remain substantially unaltered, the Constable merely "introducing more light into the mediæval chambers by piercing their walls with large windows." His greatest additions to the buildings were made some years later, when, falling into disgrace



MARIE CONDÉ

he built in the purest Renaissance style the smaller château known as "Le Châtelet," connected with the main building by a bridge.

The next great builder at Chantilly was the "Grand Condé," the victor of Rocroy, who inherited the domain through his mother, Charlotte de Montmorency. Like his ancestor the Constable, Condé embellished the domain to beguile the ennui of his banishment from court and his deprival of all public appointments. He pulled down the whole of the original château of the d'Orgemonts and rebuilt it in the style of Louis XIV. The interior of Le Châtelet was transformed, and the gardens were laid out by Le Nôtre, the vast grounds being converted into parks, interspersed by the charming pieces of water which still exist. It was in this reconstructed palace that Condé entertained Louis XIV., who was so impressed with the magnificence of the domain that he proceeded to build the palace of Versailles in emulation. Louis Henri de Bourbon, the grandson of the victor of Rocroy, made the final additions to the stupendous edifice by building the famous stables, containing stalls for two hundred and forty horses, and suites of apartments overhead for the accommodation

of fifty guests. This magnificent pile, which almost dwarfed the main buildings of the château, was erected out of the profits made by the prince in Law's Mississippi Bank, he being wise enough to retire with his spoils before the crash came.

When the Revolution broke out the Condés emigrated, and Chantilly and its contents became the spoil of the government. An idea of the extent of the latter may be gleaned from the fact that the inventory of the furniture and pictures took forty days to compile. The collections were all scattered, the statuary in the gardens destroyed, and the château which the

"Grand Condé" had erected rased to the ground. The stables, however, were suffered to remain, as being useful for cavalry barracks, and by some miracle Le Châtelet was suffered to remain. At the Restoration the remains of Chantilly again came into the possession of the Condés, the main building a pile of ruins, whilst much of the domain was in alien hands, from whence it had to be repurchased acre by acre. The last of the Condés, Louis Henri Joseph de Bourbon, collected together some of the scattered treasures which formerly belonged to the family, had the old moat filled in, and made the châtelet, which he used as his residence, again habitable. He bequeathed the domain to his godson and nephew, the Duc d'Aumale, the fifth son of King Louis Philippe.

In 1840 this prince first conceived the idea of restoring Chantilly to its former splendour, but his project was subject to so many interruptions that it appears wonderful that it was ever realised. Until 1844 he was engaged in the campaign in Algiers, which largely owed its success to his enterprise, so



ANTOINE DE BOURBON, CALLED LE GRAND CONDÉ. BY MEMIN  
PHOTOGRAPHY. MUSÉE CONDÉ

that he only took up his residence at Chantilly in 1845. The revolution of 1848 drove him from France, and thenceforward he lived with his family in England, chiefly at Twickenham, whither the larger portion of the furniture and works of art at Chantilly were transported. During his exile in England he sedulously began accumulating the books, pictures, and other works of art which now make the Musée Condé one of the greatest treasure-houses in Europe. From his uncle, the last Prince de Condé, he already inherited a fine collection, which included pictures by Van Dyck, Christopher Huet, Desportes,

and Oudry, and precious Gobelins and Beauvais tapestries. Furthermore, "another collection came into the duke's possession on the death of his father-in-law, the Prince of Salerno," which included seventy-two paintings, chiefly of the Italian schools, some of which were of great interest. The bulk of the treasures were, however, collected by the duke personally. He bought the celebrated Standish library, rich in Aldine editions and Italian and German *incunabula*. To this he next added the library of M. Armand Cigongne, a collection composed almost exclusively of French books; while in 1855 he acquired the famous work known as *Les Très Riches Heures du Duc de Berry*, the finest illuminated manuscript book in existence. In 1861 the duke secured the Reiset collection of drawings by Italian, Flemish, Dutch, and Italian masters; whilst from time to time he acquired the wonderful series of works which make the Musée Condé unique in its representation of French fifteenth and sixteenth century art, and rich in examples of the later periods of the

the Duke d'Aumale's collection of pictures, which he had gathered during his residence in England, and which were exhibited at the Royal Academy in 1862. This was followed by the publication of *Notes on the Duke d'Aumale's Collection of Pictures*, by M. Reiset, which, though small in size, contained a full description of the important works in the duke's collection, which grew so large that he had to add a special wing to Orleans House for its reception. The fall of the second Empire in 1870 put a period to the duke's residence in England. He was once more permitted to return to Chantilly.

The task of rebuilding the great château, which had been so long interrupted by his exile, was recommenced, and the execution of it entrusted to M. Henri Daumet. The work was begun in 1876, and completed in 1883, at a cost of about £320,000. Then followed the stroke of fate, in the decree of the French government banishing "all claimants to the French throne—Royalist and Imperialistic," in which order the Duke d'Aumale was included. He returned to England again, but when he made known his long-

cherished intention of presenting Chantilly and its contents to France, he was invited to come back to his native country, which he made his home until his death.

In Mrs. Richter's account of Chantilly and its contents she devotes the first portion of her volume to the history of the domain and the renowned personages who have lived there, a task thoroughly congenial to the writer, and which has been carried out in a most interesting manner. It is, however, the second portion of the book which is decidedly the more valuable, in which the author describes the contents of the museum. She has wisely devoted most attention to the "French fifteenth and sixteenth century artists which the Duke d'Aumale so successfully collected," and the works by whom give the Musée Condé a unique position among European galleries. Mrs. Richter's account of these is a valuable contribution to art literature, and her book, superbly illustrated and well mounted, constitutes one of the most interesting and valuable of recent additions to the art-lover's library.



# NOTES & QUERIES

[The Editor invites the assistance of readers of THE CONNOISSEUR who may have information required by Correspondents.]

## UNIDENTIFIED PORTRAIT (No. 87).

DEAR SIR.—I should be glad if any of your readers could advise me as to the artist and subject of the picture of which I send photograph. It measures 27 in. by 36 in. I might add that it was purchased from a descendant of Wedgwood, the famous potter.

Yours faithfully, G. S.

## UNIDENTIFIED

### PAINTING (No. 88).

DEAR SIR.—I am sending you herewith the photograph of a picture, and should be greatly obliged if you or any reader of THE CONNOISSEUR can identify same and give me an idea of its value.

I shall be glad to have any information by letter if convenient to you.  
Yours faithfully,  
T. H. B.,

## UNIDENTIFIED PORTRAIT (No. 89).

DEAR SIR.—I enclose a photograph of a picture that has lately come into my possession. I should be very

much obliged if you would insert it for identification in your Magazine. The canvas measures 20 in. by 24 in.

Yours faithfully, J. J. MORGAN.

## UNIDENTIFIED PORTRAIT No. 73 (November Number).

DEAR SIR.—With reference to Unidentified Portrait No. 73 (November number), I beg to state that

I have an oil-painting bearing a most striking resemblance to this one, but of a younger woman, my great-grand-aunt, Miss Johanna Chorley, of Chorley, Lancashire, afterwards Mrs. Morris.

My paternal great-grandfather, Thomas Davidson, married a Chorley, and possibly there may be some connection between the two portraits, judging by the name of enquirer.

Yours truly,  
M. C. FAIRBANKS,  
C. M. COOPER.

## UNIDENTIFIED PORTRAIT No. 72 (November Number).

Sir,—This is



87 UNIDENTIFIED PORTRAIT

rather smaller version in the National Collection at the Palazzo Corsini in Rome. For other replies.

Yours faithfully,

EDWARD HAWKSWORTH

UNIDENTIFIED PAINTING

No. 77 (NOVEMBER)

Mr. N. G. LANE

Dear Sir,

I would say

— *Cordially*

Yours very truly

Medici, by Juste

Sustained, perhaps, about 1670, the Cardinal (died 1717), being a little over fifty, and the artist about seventy.

Yours truly, A. E. O.

Edward Hawkesworth

No. 77 (NOVEMBER)

Dear Sir,—In the

NOVEMBER CON-

NOISSEUR I find a por-

trait of James Curtis

as he appears in 1711

Mr. James

enquiring the name of the engraver. I have never seen this picture of James Curtis by Thomas Lawrence, but I have in my possession a print of the picture of his brother, Sir William

James, by M.—



88 UNIDENTIFIED PAINTING



UNIDENTIFIED PAINTING NO. 79 (NOVEMBER NUMBER)

DEAR SIR.—I believe the same to be a copy of Titian's *St. John the Baptist*, now in the Academy at Venice.

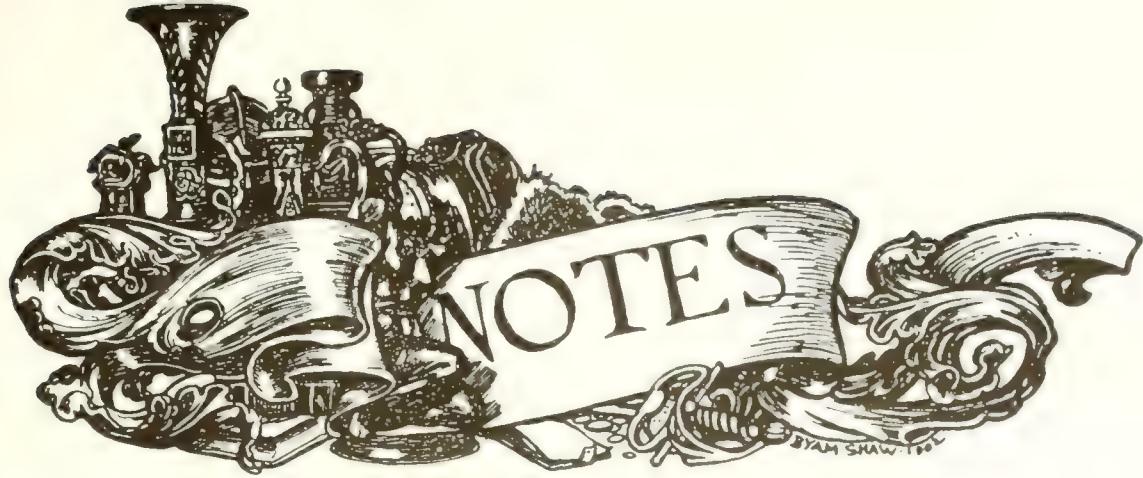
Yours truly,

NOEL ROWLEY.

London, also by Thomas Lawrence, the original of which is in the possession of my father, the present Sir William Curtis. The engraving I have was published in 1814, and in the right-hand bottom corner are the words: "William Sharp, Member of the Imperial and Royal Academy of Vienna. Sculp't."

Now, as both pictures are by Lawrence, and appear to have been painted much about the same time, is it not most probable that both were engraved by the same sculptor? Therefore it is very possible that William Sharp is the engraver of the print sent by Mr. Lane.

I hope the above information may be of use. I should be glad to know where the original of the picture of James Curtis now hangs, and also if I could procure a print of it. Yours truly, C. M. C.



### Relics of Prince Charlie

The relics of Prince Charlie's babyhood here depicted, and consisting of a linen cap, satin bonnet, a pair of mittens and bib, all trimmed with lace, and also a pair of yellow leather shoes, are now in the possession of Mr. Berney-Ficklin, F.S.A., of Tasburgh Hall, near Norwich. They formerly belonged for some generations to a French family of the name of Fichet, and are said to have been left by the nurse at the house in France in which the prince and she were staying. The articles are in an excellent state of preservation, and the lace on the cap, bonnet, and bib is of a very fine quality. It will be remembered that Mr.

Berney-Ficklin is also the possessor of the sky-blue vest in which King Charles the Martyr was executed, and also of an interesting Stuart collection of portraits,

medals, many of which have been illustrated in our pages. We understand he has lately been made a recipient of a Memorial of Merit or Star of Charles the Martyr in connection with the recently inaugurated Memorial Chapter with that title. A representation of the silver badge is given overleaf. The distribution of these badges is to be limited to forty-nine or fifty (the number of the years of the king's life). The Star itself is a handsome



THE RELICS OF PRINCE CHARLIE.

the Society of the Royal Martyr Church Union, founded by Mr. Henry Stuart Wheatley-Crowe, to restore the name of King Charles I. to its proper place in the Calendar, and to secure the recognition of his memory as a saint and martyr, and that it shall be the duty of the Chapter to take steps to procure a service book for the Church of England who have served the Commonwealth in their cause. It is now some time since

Mr. H. S. W. C. A. has informed us that he has no objection to it. The constitution of the Chapter is as follows:—President: Sir Alfred St. John Gaskin, Studies, army and civil service; Vice-President: Canon D. Massey; Proctor: Canon G. E. C. Verner; Secretary: Hon. Chaplain and Registrar: Mr. Henry Stuart Wheatley-Crowe, President of the Royal Martyr Church Union.

*THE ROYAL MARTYR CHURCH UNION.*  
The Royal Martyr Church Union was founded entirely by the Chapter, and in its hands rests the power of authorising services of commemoration. There is to-day the Royal Martyr Church Union, a Church society the object of which is to restore the martyr-king's name to its proper place in the Calendar, and the authorization of a special service in the Prayer Book for January 30th. Mr. Wheatley-Crowe is the Founder and the President of the Union, and it is just the right body for all loyalists to Church and

State to unite in supporting. In the development of the fireplace, the first place a mere hole in the roof, the open hearth merged into the fireplace, and

they are only too often mere excrescences.

It is to be regretted that more do



not remain, as the designs are, without exception, peculiarly beautiful.

It is quite a rarity to meet with a fireplace which may be said to be faultless in design, but nobody could deny the quite extraordinary beauty of the splendid overmantel in the Picture Gallery at Cragside, Northumberland, the residence of Lord Armstrong. This *chef d'œuvre* of the late Mr. Norman Shaw is executed in various marbles, the design being that modern Jacobean type which has successfully freed itself from the trammels in

which some of the greatest beauty of the earlier style was involved. The fireplace is so arranged as to form an inglenook, over which depends a mass of carving, the treatment of which is so light and ambitious that the sense of weight entirely disappears, whilst the modelling of the amorini and decorative figures, which form an important part of the design, may well be described as excellent.

Of the sterner ingle-nooks of the Gothic period, that in the Great Hall at Naworth Castle, the seat of the Earl of Carlisle, affords an excellent example. The span of the arch is 17 feet, and the whole of the structure is composed of solid blocks of stone. Over the opening hang the portraits of Lord William Howard, better known as "Bessy Will," and his wife Lord William Howard, the son of the then Duke of Norfolk, married in 1577 his half-sister, the daughter of the last Lord Dacre, who came to be known as "Boss of the braid apron," and it is from this couple that the present noble owner descends. One of the principal covers at Naworth takes its name from "Bessy Will," after whose appearance a portrait painted by Sir Peter Scott in *The Tudor Era*.

Frequently the central panel of overmantels of the seventeenth and eighteenth centuries was so constructed as to form a frame for a portrait, such as in the case of the specimen at Highclere Castle, of which we give an illustration. Otherwise it was carved with arabesques, or, occasionally, was left quite

It is a matter for regret that so many of our finest fireplaces should, like those at Tattershall Castle, have suffered both damage and loss of associations by

reflect that the famous examples just mentioned should have returned to their original home.

To those who gaze upon the wide open hearths of the Tudor period there always occurs the possibility of a secret hiding-place. And, indeed, the capacious shafts were not only admirably suited for the purpose, but very often do contain some dismal lurking-place in which many a hunted wretch has crouched with fear and hunger gnawing at his vitals. It does not, however, come within the scope of this article to discuss this interesting branch of the subject, but to consider some of the more famous fireplaces which go so far to make our English mansions what they are.

The elaborate mantelpieces of the Georgian period never seem quite so pleasing as the grim simplicity of the earlier styles, but the superb fireplace in the library of Highclere Castle, the Earl of Carnarvon's residence, is particularly charming, and is as characteristic a specimen of its type as could well be found. The portrait which is inset over the fireplace is that of the first Earl of Carnarvon of the second creation.

Shobdon Court, Lord Bateman's residence, possesses a particularly fine specimen of an eighteenth-century classical overmantel, the effect of which is thoroughly spacious without being either cold or overbearing.

The best period for overmantels and fireplaces did not occur anywhere about the time when the three specimens next produced were erected. That at The Hendre, Lord Llangattock's seat, is not of the most excellent design, although its size and lofty proportions lend something to its general appearance.

The mantel at Strawberry Hill, the seat of Lord Michelham, is typical of the rest of the house, and its details cannot well be described otherwise than by the word "extraordinary." The pseudo-Gothic panels and abortive brackets, together with the general staginess of the general appearance, are typical of the period when Horace Walpole raised this mansion, which was afterwards to become one of the most famous treasure-houses of its time. Of the four coats of arms on the chimney-piece, that on the extreme right possesses the greatest interest, being the device of the great Walpole himself. The letters H.W. on either side and the date 1747 surmounting the shield can be clearly seen in the illustration.

The other example of Strawberry Hill architecture reproduced is of decidedly better style than the preceding; the common mistake of the period, however, in substituting natural for decorative flowers in the ornamentation, is only too apparent.

The fireplace at Rotherfield Hall, Sussex, the seat of Sir Lindsay Lindsay-Hogg, is far more picturesque, but the overmantel, which seems to have suffered some alterations, is at present guilty in the possession of an

unfortunate anachronism. Low down behind the plates and ornaments on the shelf appears a band of Jacobean scoop moulding, which has, by some strange error, been put in *upside down*.

The upright Jacobean oak overmantel is so universally popular that in some cases a subterfuge has to be resorted to in order to meet the ever-growing demand. It is a common practice to take away the carved back of an otherwise rickety four-post bedstead and to convert it into an overmantel by the addition of pilasters. This method, however, can always be detected by the lack of proportion in the main features of the design.

Such an accusation as the above cannot be preferred against the fine oak fireplace which forms one of the features of Selsdon Park, Croydon, the seat of Mr. Wickham Noakes, the character of which is particularly charming, the richness of the carving and the elegance of the design continuing to the entire height of the fitted furniture which are now so eagerly sought after and so seldom successfully acquired.

Burton Agnes, the seat of Mr. Wickham Bovinton, possesses many fine chimney-pieces amongst its other famous art treasures. The great stone mantel in the Hall, with its coats of arms and quaint frieze carvings, is perhaps more curious than beautiful, and is certainly not so comfortable in appearance as the oak overmantel in the dining-room, of which we give an illustration, the upper portion of which is of seventeenth-century date.

*Portraits of the Prince of Wales, Queen Charlotte, and Princess Elizabeth.* Referring to this work,

**Our Plates** Lionel Cust, M.V.O., says: "The three princesses here depicted with such grace by the magic brush of Thomas Gainsborough, were the three eldest daughters of George III. and Queen Charlotte—Charlotte Augusta Matilda, Princess Royal (in yellow), born in September, 1766, at this time in her eighteenth year, who subsequently married Frederick, King of Württemberg, and died in 1828; Augusta Sophia (in light buff), born on November 8th, 1768, who died unmarried in 1840; and Elizabeth (in blue), born on May 22nd, 1770, who subsequently married, in 1818, Frederick Landgrave of Hesse-Homburg, and also died in 1840.

"Gainsborough came into high favour with the Royal Family about 1781, and paid more than one visit to Windsor Castle to paint their portraits. He also enjoyed the patronage of the Prince of Wales, from whom he appears to have received the commission to paint this portrait group of the Prince's three eldest sisters. This actual picture proved the cause of a decisive event in Gainsborough's career. It was

the original group, at the proper height, was too large to hang. A small version of the group at full-length is in the Victoria and Albert Museum, which is stated to be a sketch from Gainsborough's own hand. It would seem more probable that this painting was the work of Gainsborough's nephew and assistant, Gainsborough Dupont, who published a mezzotint-engraving from the same group in 1793.

"As it turned out, the picture was required by the Prince of Wales to fit a certain panel in the State Room of the Prince's new palace at Carlton House. It was therefore reduced to the required size by the painter, who sent it to the exhibition of the Royal Academy

"It was the painter's wish that this picture, which is peculiarly soft and delicate in its colouring, should be hung at the same height in the exhibition as was intended for it in the State Room of Carlton, the Height of the ceiling being greater than that of the Royal Academy, so that it might be seen to better advantage.

"The picture was rejected by the judges of the exhibition. Gainsborough was so much incensed at this that he withdrew this and all his other paintings from the exhibition, and never again sent any more for exhibition at the Royal Academy. This picture, when at Carlton House, measured 67 by 100 inches. It was subsequently removed to Buckingham Palace, where at a later date it was again reduced in size to its present dimensions in order to fit a particular position. This second reduction was a great detriment to the proportions of the figures in the group.

"In 1901 the picture was removed by King Edward VII's command to the corridor at Windsor Castle, where its grace and beauty have met with great and just admiration."

The painter of the portrait of George III., as Prince of Wales, makes the following statements :

"Joshua Reynolds had, after his return from Italy, established himself in London, and during the next few years had obtained a number of important sitters, among whom were the Duke of York, the Duke of Clarence, and the Duke of Kent. In view of the general success of his portraits, and of the many well-deserved success, it is curious that Reynolds never throughout his life succeeded in securing an ungrudging patronage from royalty. The cultivated Queen Caroline was dead, and George II. had at no time showed any appreciation of art, though their son, Frederick, Prince of Wales, had inherited much of his mother's taste and artistic sympathy. In 1758 Reynolds numbered among his sitters the King's

"I am told that the King's son, George, Prince of Wales, through their influence that the young Prince of Wales obtained a place in the Guards, and is now here represented.

"His royal sitter, so soon to ascend the throne as George III., was at all times difficult to convince, or to divert from any established idea. Under the influence of his mother and of the Earl of Bute the young prince had extended his patronage to the Scotch painter, Allan Ramsay, who was too firmly established in the royal

favour to fear any actual rivalry at court from Reynolds. A certain aloofness is evident even in this portrait, in which neither the sitter nor the painter appear entirely at their ease. The Prince, moreover, does not seem to have wished to possess the portrait, for it remained in Sir Joshua's possession, and after his death was presented by his niece, the Marchioness of Thomond, in 1815, to the Prince Regent, who placed it at Carlton House.

"In spite of Reynolds's pre-eminence as a painter, he never actually secured the favour of the King and Queen. The State portraits, for which the King and Queen consented to sit to Reynolds, at Buckingham House, in 1770, were part of the agreement under which Reynolds had accepted the Presidency of the King's newly-founded Royal Academy of Arts. It is not that George III. and Queen Charlotte preferred inferior artists to paint their portraits, for the painters selected by them—Ramsay, Cotes, Gainsborough, Benjamin West (as a portrait painter), Zoffany, John Singleton Copley, and Beechey—were all of them fully deserving of the royal patronage. It is this very extent of the royal patronage which makes the coolness shown to Sir Joshua Reynolds the more remarkable, especially in view of the painter's high moral character and unimpeachable position in the best London society.

"This picture was removed from Carlton House to St. James's Palace in 1831, and remained there until the accession of King Edward VII., when it was removed to the corridor at Windsor Castle."

Though Romney did not equal Gainsborough in his powers as a colourist or Reynolds in his intellectual perception and powers of characterisation, he was inferior to neither of his great contemporaries in the fluency and directness of his handling, or his power to set down the features of a beautiful woman on canvas. In his portrait of Miss Mary Rookes Leedes, in the collection of Mrs. Serjeantson, the former qualities are very happily exemplified. The lady, who was daughter and co-heiress, with her sister Jane, of Edward Rookes Leedes, of Royds Hall, York, sat to the painter about the year 1774. Though not in the first bloom of her youth, she is distinctly attractive in her appearance, and Romney displays, in the presentment of her face, a power of characterisation to which he did not always attain. The picture belongs to that period of his art when his originally fine feeling for form and colour had been reinforced by the experience acquired during his visit to Italy—a visit which, unlike that of Wilkie to Spain, wholly resulted in good to his art. This was because Romney's sympathies were closely in accord with the classical spirit shown in the art of Italy, and he had nothing to unlearn, and everything he saw helped to develop the natural trend of his talents. Another example of the English school is the attractive portrait of Miss Fergusson, by John Downman, R.A., as interpreted in the stipple plate in colours by J. Paynter. Downman's art is less dignified than that of Romney, but in his feminine portraits he attains a daintiness and an allure that are equally fascinating.



PORTRAIT OF MISS MARY ROOKES LEEDES  
FROM THE PAINTING BY GEORGE ROMNEY  
*In the possession of Mrs. Sergeantson*







THE art and architecture of Spain are exceptionally interesting because of the mixed character of their origin.

**"Art in Spain and Portugal"**

By Marcel Dieulafoy. "Ars Una Series" (William Heinemann 6s. net)

For centuries the Peninsula was a battle-ground between the European and Semitic races. The Arab conquest of the country in the eighth century was but a retaliation for the Romans wresting it from Carthage over nine hundred years previously. Every one of the conquering races has left a permanent mark upon the country, and Spanish art may be said to be the product of their united civilizations. M. Marcel Dieulafoy in his *Art in Spain and Portugal*—the latest volume in the valuable "Ars Una Series"—has gone into the question of the origin of Spanish art and architecture with exemplary thoroughness. It may be questioned, indeed, whether this portion of the work might not have been curtailed with advantage, for the first two chapters, which deal exclusively with the rise of Mussulman art in Persia and the connection between the Church and the Mosque, though interesting, are not absolutely essential. The Mussulman wave of invasion swept from Gibraltar to beyond the Pyrenees in the short space of twenty years, and then began to subside. The north of Spain was never thoroughly conquered, and the Christian kingdoms there, while gradually pressing back the invaders, borrowed largely from their civilization. Thus all the early Spanish fortresses are of a type originally derived by the Arabs from Persian models, and early Spanish buildings of other descriptions are largely modified by the same influence. The early pictorial art was inspired by Byzantine models probably derived through France. The latter country presently exercised an independent influence shared by Italy; and subsequently the visit of Jan van Eyck in 1428 introduced a strong Flemish element. The close relations existing between Spain and Flanders promoted this; but at the same time equally close relations existed with Italy, so that Spanish art derived its inspiration from both sources. How strong this Italian influence was is shown by the fact that when the great Flemish artist Antonio Moro or Moro, visited Spain,

he so largely modified his style after seeing the Titians in Charles V.'s collection, that, by reason of this and his long residence in Madrid, he is claimed as a Spanish painter. El Greco was the first great native artist who developed a distinctly national style and so paved the way for Ribera, Zurbaran, Velasquez, Murillo, and those other artists who for a short period raised the Spanish school to an unsurpassed altitude. Its decline was even more sudden than its rise. From the death of Murillo, towards the close of the seventeenth century, until the advent of Goya, in the middle of the eighteenth, there was hardly a Spanish master worthy of the name; and Goya was a solitary phenomena—a great artist without compatriots or followers.

M. Dieulafoy compresses a wonderful amount of information in a comparatively short space, but there is rather a feeling about his book that one cannot see the forest for the multitude of trees. If he had not mentioned so many individual examples in his work and devoted more space to tracing the evolution of the various phases of painting, architecture, and sculpture, it would have gained in clarity. The volume, however, as it stands, will form an indispensable work of reference to all students of Spanish art, brimful of facts stated with the utmost brevity and conciseness, and forming a perfect bibliography to all the existing works on the subjects of which it treats.

TIMES have changed since the famous collection of drawings by old masters belonging to Sir Thomas Lawrence,

**"The Art of the Great Masters"**

By Frederick Lees (Sampson Low and Co. £2 12s. 6d. net)

perhaps the most complete of its kind ever gathered together, was offered to the English Government in its entirety with scarcely a single voice being raised in favour of its purchase. Drawings of the early masters are now almost valued more highly by connoisseurs than their paintings, for while the latter are in part often the work of their assistants and pupils, and are generally marred by the retouchings of inferior hands, the drawings are wholly original work. Mr. Frederick Lees's book shows the influence of this new feeling, for it is entirely devoted to an account of the collection of drawings belonging to

THE DRAWINGS WHICH ARE BEING PUBLISHED IN THE MENTIONED EDITION OF THE VOLUME ON "SKETCHES FROM NATURE" BY JOHN MACWHIRTER, F.R.A., HODDER & STOUGHTON, ARE THE WORKS OF THE LEADING WATER-COLOURISTS OF THE GREAT SCHOOL OF PAINTING. MR. LEES USES HIS THEME AS A TEXT FOR AN INTERESTING DISCUSSION ON THE HISTORY OF PAINTING, AND THIS TAKES A WIDE SWEEP OVER THE HISTORY OF CONTINENTAL ART BETWEEN THE FOURTEENTH AND NINETEENTH CENTURIES. HIS IDENTIFICATION OF THE DRAWINGS ILLUSTRATED, IF NOT ALWAYS CONCLUSIVE, IS SUFFICIENTLY STRONG TO DETER, AND THE ILLUSTRATIONS OF SIMILAR DRAWINGS AND THE PICTURES FOR WHICH THEY FORMED THE STUDIES, WITH WHICH THEY ARE ACCOMPANIED, GIVE A VALUABLE INSIGHT INTO THE METHODS AND WORK OF THE ARTISTS REPRESENTED. IT IS THESE FEATURES WHICH ELEVATE THE COLLECTION, AND MAKE AN ACCOUNT OF M. LAMÉE-WAUTERS'S COLLECTION INTO A WORK OF CONSIDERABLE VALUE TO ALL STUDENTS OF THE GREAT CONTINENTAL MASTERS. THE ILLUSTRATIONS ARE OF A HIGH QUALITY, AND REPRODUCE MANY BEAUTIFUL WORKS WHICH HAVE NOT HITHERTO BEEN ACCESSIBLE TO THE GENERAL PUBLIC.

THE picturesque pen of Mr. Robert Hichens is exercised to great advantage in his account of "The Near East," or rather that portion of it comprised in Dalmatia, Greece, and Constantinople. He visited these regions just prior to the outbreak of the war between Turkey, Greece and the Balkan kingdoms, and thus had the opportunity of seeing the different nations with whom he mixed when the national enthusiasm was roused to fever-point. An untoward incident in this connection was his arrest in Greece as a spy, one of his few personal adventures to which he makes any extended allusion. An absence of any records of the trivial adventures which befel him on his journey is, indeed, one of the characteristics of the volume which differentiates it from ordinary travellers' records; for the author appears entirely free from the vice of egotism and sets down his impressions rather than his experiences. In this manner his personality never intervenes between us and the scenes he describes. Instead of listening to a newly returned traveller relating his adventures, we appear to be actually with the author, sharing his thoughts and realizing the places and persons which he describes with the same zest and freshness of vision that he experienced when he first saw them. M. Jules Guérin's illustrations are worthy of the text which they embellish. Some of them are true poems in colour, realizing the mystery and romance of the Near East with vivid and appreciative insight. For those who like plain

gives a capital idea of the art of this popular Scottish landscape painter. One cannot unreservedly accept the title of the book as wholly correct, as several of the water-colours reproduced are obviously not sketches, but perfectly finished works to which no additions could be made without detriment. These examples and numerous other effective but less finished works are finely reproduced in colour, whilst there are also a number of pencil studies and sketches in monochrome, the whole series forming an invaluable guide to a water-colour painter, as affording him masterly specimens of his art in every stage of progress. Among the more effective colour plates are *A Wanside Shrine*, a mountain scene, in which the deep blues of a commanding range of heights are tellingly contrasted with the warm russets and yellows in the foreground, the night scene entitled *A Blue Cloud*, and the more broadly treated *Le Louer* and *A Bird at Sogis*. The volume is prefaced with a well-written introduction by Mrs. MacWhirter, and has for a frontispiece a reproduction in colours from a finely characterised portrait of the dead artist by Sir Hubert von Herkomer.

IN "HELMET AND COWL" MESSRS. W. M. LETTS AND M. F. S. LETTS TELL IN AN INTERESTING MANNER LIKELY TO BE ATTRACTIVE TO CHILDREN THE STORIES OF THE PATRON SAINTS AND FOUNDERS OF VARIOUS MONASTIC AND RELIGIOUS ORDERS. AMONG THE RELIGIOUS HEROES WHOSE DEEDS ARE THUS RECORDED ARE SAINT ANTHONY, SAINT JEROME, SAINT FRANCIS OF ASSISI, SAINT CATHERINE, AND SAINT GIOVANNI GUALBERTO, WHOSE FORGIVENESS OF HIS BROTHER'S MURDERER GAVE J. H. SHORTHOUSE THE IDEA OF ONE OF THE MOST TELLING INCIDENTS IN *JOHN INGLESAINT*. Equally, or perhaps even more important than the letter-press, are the fine series of illustrations in colour by Mr. Stephen Reid, R.B.A., whose name by some oversight appears to be omitted from the body of the book altogether. These plates are of an unusually high order, being among the best work of their kind that have been produced of recent years. Mr. Reid has a keen eye for dramatic situations and pictorial effect, while in the richness of his coloration and his occasional introduction of large masses of crimson he recalls the work of the late E. A. Abbey. It may be questioned if these designs are not almost too good for the purpose for which they are used, as their artistry would certainly appeal to older readers than those for whom the volume is intended.

MR. TALBOT HUGHES'S BOOK OF "DRESS DESIGN" IS A USEFUL GUIDE TO ARTISTS AND OTHERS WHO ARE INTERESTED IN COSTUME. ONE MIGHT ADD TO THE TWO OR THREE PICTURE DEALERS, FOR A KNOWLEDGE OF COSTUME IS OFTEN INDISPENSABLE IN DETERMINING THE PERIOD OF A PICTURE, AND WOULD OFTEN PREVENT THEM FROM PRACTICALLY AGAINST SOME OF THE BLUNDERS INTO WHICH THOSE WHO THINK THEY POSSESS A KNOWLEDGE

"Sketches from Nature," by John MacWhirter, R.A. (Cassell & Co. 6s. net)

"A Handbook of Dress Design," by Talbot Hughes (John Hogg, 6s. net)



GOYA, "MARCHIONESS DE ESTRELLA."

a decade the date of the costume of any picture between the period of Holbein and that of Sir Francis Grant. The book is illustrated with thirty-five pages of collotypes reproduced direct from old garments and some hundreds of line illustrations from the author's drawings. Such details as the styles of hair-dressing, the shape of footgear, and other minutiae of costume, are fully exemplified. The illustrations are accompanied by a well-written text, which thoroughly explains them. The book is a most valuable addition to "The Artistic Crafts Series of Technical Handbooks," and coming as it does from a writer possessing Mr. Talbot Hughes's authority on this subject, it may be looked upon as absolutely reliable.

"Art," by Auguste Rodin. A new edition. (Hedder and Stoughton. 6s. net)

THAT Mrs. Romily Fedden's translation of Auguste Rodin's work on *Art* has attained the dignity of a second edition is a matter of general congratulation. M. Rodin, as the greatest of living sculptors, commands a respect that would hardly be given to any other artist, and this book, so broad-minded in its views, so logical in its exposition, and so comprehensive in its scope, shows



SANCHEZ COELLO, "DON CARLOS."

the assignment to an artist of a position hitherto held by the fashion of a period subsequent to his death, or before the time he commenced painting, the error in many instances running into tens of a hundred years. With the aid of Mr. Hughes's handy volume an amateur should be able to fix within

qualified to speak on the theory of art as to produce masterpieces of sculpture. The present edition is well illustrated, printed in bold, cleartype, and well mounted.

**"Bird Cay"**  
By H. de Vere  
Stacpoole  
(Wells Gardner,  
Darton & Co.,  
Ltd. 5s. net)

MR. H. DE VEE



PORCELAIN OF THE ANCIENT  
EGYPTIAN TYPE.

the result of opportunity. The men, in spotless white ducks, have more the appearance of yachtsmen than the crew of a ship engaged in a desperate venture, and look altogether a too refined and gentlemanly part. The story is one of the best books for boys that has been issued for some time, and if not of quite such enthralling interest

*Treasure Island*, surpasses that work in plausibility.



DICK BANNISTER.

STACPOOLE in *Bird Cay* conducts us on a thrilling cruise in search of buried treasure in a desert island. The hero, Dick Bannister, lives in the spacious Georgian days when piracy had hardly become a thing of the past and the romance of the ocean had not been weakened by the advent of steam. The plot of the story follows the inevitable course of tales of treasure-hunting, but the different characters are so well portrayed and the local colour so real that one can follow the narrative as that of an actual event without any undue strain on the imagination. The illustrations in colour by Mr. R. Wheelwright are well drawn, and their colouring is effective in creating an atmosphere that fits the scenes.



CARVALHO, "DOÑA SANTA  
CATALINA."

THE forty-three drawings of *L'Alastair* which the house of the Bodley Head have wisely seen fit to present in a handsomely bound volume to an English public are full of delicate fantasy, though many of them may be considered remarkable, but unhappy, inventions. Fantasy, indeed, plays lightly and fancifully with this young man's pencil; his work bespeaks an unique and interesting personality. The majority of the drawings are pervaded by a sort of Ibsen atmosphere, *Le Livre des poètes et de leurs Poésies de nos jours exécutées par le Crayon*,—its author poor, gay, ten-minds.

"Alastair," with  
a Note of  
Exclamation by  
Robert Ross  
(John Lane  
42s. net)

The art-work of the *l'Art Juvente* school. Alastair Robert Ross writes in his note of exclamation, claims to have Russian, Spanish, and English blood in his veins. "I cannot promise," says Ross, in an ironic tone, "for him or collectors an early death: he is a total abstainer; and as he is only twenty-four, there is not very much to be said about his life or adventures." As the work of a man of only twenty-four, it is wonderful, and to the conservative and old-fashioned in view it reveals not a little precocity. It is to be hoped that time, as it so often does, will not close up its channels of inventiveness and rob us of the boldness and individuality of youth which is so charming when it is allied to genius. The plates, which have been faithfully reproduced, include, besides the *Carmen* sequence, several *Erdgeist* illustrations, *Saints in the Land of Pain*, *Swindlers*, *A Dance in Circassia*, *La Mort d'Hector*, *Pearl, The Hippo Prince*, *The Story of a White Story*, *Mosquée à Swindblane*, *Mosque of Queen Bersabe*, and designs for posters.

"Pierre Garat,  
Singer and  
Exquisite," by  
Bernard Miall  
(T. Fisher Unwin  
10s. 6d. net)

BORDEAUX appears to have left the countryside and its manners ever behind him the day he entered Paris, for, though only a youth, he was a perfect dancer, could ride like a centaur, Miall tells us, and an unrivalled skater, besides being a precursor of fashion, surrounded by a host of admirers. In his preface Bernard Miall writes: "If in my endeavour to show him as he walked his world I have at times said overmuch of that world, and allowed

the imagination to run riot, the reader to be used is scanty out of all proportion to the stir my hero made when alive." In our view, whatever the material there was to hand, no comprehensive idea could be had of Garat apart from his setting, and, in expatiating at length of the period, the writer of this remarkable book has unconsciously it may be not allowed his hero "to grow dim." The reader, in fact, sees Garat on every page, though, it may be averred, on many leaves

he appears in the blue charm of distance. The work is well written, and illustrated with thirty-five plates, including "Garat at the Zenith of his Career," a caricature of the period; "The Garden of the Palais-Royal"; Marie Antoinette, from the well-known painting by Mme. Vigée Le Brun, which, by-the-by, has appeared in THE CONNOISSEUR, and one of this artist herself.

A MORE remarkable work than *The Book of Phasm* has not been published for some time. It is an asset,

"The Book of  
Pleasure  
(Self-Love)"  
By Austin  
Osman Spare  
(Co-operative  
Printing Society,  
Ltd. 10s. 6d. net)

and yet not an asset, to the world of art. Mr. Spare has undertaken the difficult task of giving form to vague ideas, and one must confess that both the drawings and the text are in several instances inscrutable, and many of the plates at first appear meaningless, and an art-lover's feelings, after a perusal of Mr. Spare's powerful line-work, are of regret—regret that an artist should dissipate his undoubted abilities in such a chaotic manner. That there is a hidden meaning—nay more, a message—in several of these drawings is to be admitted, and this message cannot be revealed by one scrutiny of any one of the drawings, which, according to Mr. Ernest H. R. Collins in his introduction to this publication, "on more intimate acquaintance will give up some of its secrets." He says, "Should we not revel in these forms springing from forms, these lines leaping like flames upon the paper?" Yes, even though they puzzle us, they fill us with wonder and amazement.

DR. ABRAHAM BREDIUS, late director of the Royal Picture Gallery of the Hague, who is visiting the public

and private galleries in America, observes in a letter to a correspondent in Holland upon Dutch Masters

"I went along to dealers in the New York Museum, where its two distinguished Rembrandt heads, and its P. de Hooch (Morgan), with which Jan van der Kellen surprised me one night in the Frederikstraat: he had found it in a corner for nothing, if it was a genuine work. He is dead, and brought to the auctioneer, I expect, to be sold for a few dollars. The only work I am interested in is a courtyard, with a woman doing washing, and a beautiful little girl: one of the very best. At various art dealers were many beautiful things—for example, at Knoedler's, a Rembrandt of 1638, from Lord Mansfield.

"I forgot to say that in the Montreal Museum hangs a recently discovered drawing by Rembrandt that ranks with his very best. It is the death of a patriarch, surrounded by figures, whose faces display the varied signs of grief and awe—a work that may be considered more or less a pendant to the 'Death-bed of Mary.'"

Dr. Bredius, who is an authority of no mean order, is reported to have said: "Most of the great collectors in America have bought prudently, and the masterpieces in their collections have well-authenticated histories."

"I am enthusiastic about your great Metropolitan Museum. It is most admirably arranged and the disposition

## *The Connoisseur Bookshelf*

of the works of art perfect. The only point I allow myself to differ with your authorities upon is in regard to the top lighting. I am always opposed to that, at least for

such works as were painted in a side-lit room such as Rembrandt's. I think the top light robs such paintings of much of their depth and richness. Our own gallery



MANON, THE WOMAN IN THE DOORWAY. A GROUP OF PAINTINGS BY ANGELUS, FROM "THE CONNOISSEUR BOOKSHELF."

It is objected to by some that it is a very  
bad idea to have side lights. The author states a few  
years ago he had a collection of 100000 specimens. Mr. A. H. Burch  
of Boston, who has a large collection, thinks that it is  
a good idea, and says we were obliged to seek  
a place where there was no snow, and where snow  
was not to be seen before we finally  
arrived at a place where snow did not interfere with our lighting.  
It is objected to by some that with side lights some portions  
of the wall-space are less well lit than others. That  
is true, but then in a big collection there are always lesser  
examples that may be given the secondary positions."

Sir FRANK SHOEL, R.A., now President of the Royal Society of Painter-Etchers and Professor of Engraving in the Royal College of Arts, in a recent lecture on "Etching and Engraving at the Victoria and Albert Museum," said that Rembrandt's work contained the whole secret of etching, and was still, and would remain, the great landmark of the art. Speaking of the

origin of engraving, he stated that for all purposes with which they were concerned, it might be taken as dating from the first part of the fifteenth century, the earliest date known on any print being 1440. In dealing with the proper printing of etched or engraved work, the lecturer observed that Whistler, during his middle period, had worked, though always fastidiously, with a certain amount of artificial printing, but in latter days returned to his first method, expressing his conviction that clean printing was essential to true etching. Colour-printing was a hybrid art, without dignity of true engraving and with only an approximation of fine colour. The lecturer said that he had no sympathy with colour-prints, save only those produced by the Japanese method. In conclusion, the president gave a short list of "Don'ts" for the collector. Don't stick etchings or engravings down tightly. Insert their corners in a paper backing. Don't hang them on a damp wall or in a damp room. If you do, they will show mildew by-and-by, and you'll be very sorry that you did it. Don't put any pressure on a mezzotint. Don't draw a finger-nail across a mezzotint. If you do, you'll disturb the "burr" and spoil the print.

### Books Received

- The Art of the Great Masters*, by Frederic Lees, £2 2s. od. net. (Sampson, Low & Co.)

*In the National Gallery*, by C. R. Feuer, 5s. net; *The Song of Solomon*, illustrated by Russell Flint, 6s. net. (Philip Lee Warner.)

*Leonardo da Vinci*, by Dr. Jens Thiis, £2 2s. od. net. (Herbert Jenkins.)

*Die Meister des Jakobuszytz*, by M. von Boehm, 6 mks. 50. (F. Bruckmann.)

*First Steps in Collecting*, by G. M. Vallois, 6s. net. (Werner Laurie.)

*Frontiers*, by Esther Singleton, 16s. net; *Precious*, by Estelle Carrington and Eleanor Rohde, 21s. net. (Chatto & Windus.)

*Art of the Lazar River*, in vols., by H. Woldfilm, 80/-75s.; *Nature*: *Marine and Unicellular*, by S. Colman, 12s. od. net. (Putnam.)

*Le Partenon*, by M. Collignon. (Hachette & Cie.)

*Mites of the Human*, by Dr. C. Samaraswamy, 15s. net.; *Catarrhine*, by Michael West, 1 s. 6d. net; *London*, illustrated by Willy Pogany, 15s. net; *Story of Edinburgh Castle*, by E. Winter, 20s. net. (G. Harrap & Co.)

*Old English China*, by Mrs. Willoughby Hodgson, 25s. (Bell.)

*Chinese Ceramics*, by Frank Garrett, 21s. 1 s.; *Lata*, Forty-nine Drawings, 42s. net. (John Murray.)

*Chinese Porcelain*, by A. Hall, 6s. 6d. net. (Hemmings.)

*Chantilly*, by L. M. Richter, 21s. net. (John Murray.)

*French Furniture*, by Andre Saglio; *Dutch Pottery*, by W. P. Bicknell; *English Furniture*, by F. & W. Wyllie; *French Pottery and Porcelain*, by Henri Lefèvre; *Italian Pottery*, by B. Wall; *French Fine Glass*, by Percy Bate; *French Faience*, by M. Bell; *English Furniture*, by A. J. Keay, 1 s. 6d. net. (John Murray.)

*French Furniture*, by C. M. Miller, 8s. 6d.; *12s. 6d. net.* (A. & C. Black.)



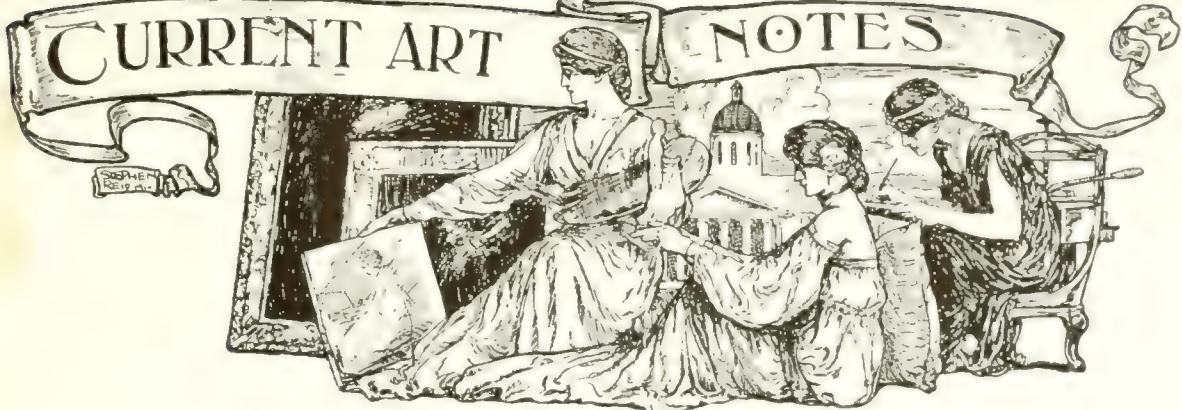
PAIR OF KHANG HE FAMILLE VERTE VASES

WITH ROUGE DE BEI BORDERS

*In the possession of Mr. J. D. Jackson,  
of the Society of Friends.*







THE English school of the late eighteenth and early nineteenth centuries has rarely been seen to better advantage than in the twenty-three picked

**An Exhibition  
of Works by  
English Masters**

43, Old Bond Street), on behalf of the Artists' Benevolent Association. In this nearly every artist represented was seen at his best, and visitors could gauge the relative merits of Reynolds, Gainsborough, Romney, and Raeburn by works in which their salient characteristics were fully and beautifully illustrated. An exception must be made as regards Hogarth. It is the caricaturist rather than the artist who is exemplified in his well-known *Taste in High Life*, so that it attracts more because of the humour of the theme than the manner of its presentation. Sir Joshua Reynolds, who comes next in point of chronology, is seen in four typical works: they show him as the lifelong student, ever varying his methods in the attempt to combine in individual pictures qualities which had only been realized previously by masters differing widely in their style and characteristics. Reynolds's technique is thus less simple and direct than either Romney's or Gainsborough's, and his canvases have consequently deteriorated far more than theirs. Yet this complexity of technique is, in his case, evidence of a more richly furnished mind, and a desire to embody more in his pictures. One can imagine that he never commenced a canvas without looking up to Titian's mastery of colour, and Romney and Gainsborough for atmosphere, for

something of both is always suggested by his works. He, too, was never content with reproducing the mere outward semblance of his sitters, but admits us to an intimacy with them which is rarely seen to the same degree in the portraits by his contemporaries. This is exemplified in such portraits as *Mrs. Payne Gallwey and Child*, and *Sophia, Lady St. Asaph, and her Son*, where we seem to have surprised the sitters in the expression of their most tender and touching emotions. The last-named picture would probably be improved by restoration, for some of the colouring in the sky and curtain appears to have sunk, and the reds of the latter consequently appear unduly prominent; but the realization of the gold and white of the draperies and the warm tones of the flesh against the dark blue sky constitute a colour-scheme of exquisite beauty. The *Mrs. Gallwey* is, if anything, finer: the tender richness of the colour seen under the veil of a golden translucent atmosphere harmonises so perfectly with the feeling of the work that one wonders if a more expressive embodiment of maternity has ever been set down on canvas. Madame le Brun's famous picture of herself and her little daughter is perhaps more touching in its sentiment, but the realization is dry and hard

compared with this masterpiece by Reynolds. One has been tempted to dilate on the beauty of these works that the other examples

*Madame le Brun and her boy*, one of his best pictures of

three-quarter length, and

Gainsborough



ONE OF ALFRED GAINSBOROUGH'S PICTURES.

and the portrait of Miss Linley and her Brother, which is one of a pair of a Bath celebrity and a London one. The picture was painted by Gainsborough, and Frances Burney wrote in her diary: "The whole town seems distracted about her. I have seen her at least ten times." Miss Linley alone

was画出 in Gainsborough's picture enables one to realize the wonderful beauty which made Miss Linley the idol of London in 1773, and turned the heads of the Oxford students when she sang before them, in an oratorio, in 1770. Those "most bewitching eyes," which Frances Burney mentions, are here set down with all their lustre, and he catches to a nicety the pleading expression of countenance indicating "diffidence and a strong desire of pleasing," which always appears to have characterized her. In Gainsborough's hands, however, this expression assumes deeper significance; one can read it in the awe, the longing, the desire for things of which she has no knowledge, which burden the soul of a young girl just entering into womanhood. Another Bath celebrity painted by Gainsborough is the Master of the Ceremonies there—Captain William Wade, who succeeded Beau Nash in the office in 1769. The picture, which was painted in 1771, is, in its way, as great a *tour de force* as *The Blue Boy*. Here the dominant note of the picture is afforded by the vivid red and orange of the sunset, which are repeated in modified accents in the sunset background, so that a warm, almost hot, tone is carried throughout the canvas. Another male portrait by the artist was one of Richard Paul Fodrell, F.R.S., M.P., in which he had used the pale countenance of his subject to accentuate a delicate harmony of green and mauve, while a pretty brunette girl of *Five* (*Eight*) (*Sept.*) completed his picture.

Romney is inferior to either Reynolds or Gainsborough in his power of atmospheric expression; he seems to have seen in line rather than colour, and so, while in his picture of *Lady Isabella Hamilton* the figure is invested with a certain statuesque dignity peculiar to himself, it is harder than most of the examples of his two great predecessors. Nevertheless, it is a fine specimen of the artist, succinctly and simply painted, and setting forth with considerable fascination, if not much intimacy, the portrait of a high-born and beautiful woman. The picture of *Lady Allemarle and her Son, William Charles*, is clearly influenced by the inspiration of Reynolds, though more in its conception than execution. The two figures are well composed, and the white satin dress of the lady and the pink costume of the boy are brilliantly painted. The other pictures of this artist included in the exhibition are *A Girl in a Green Dress* and *Lady Hamilton reading a Paper*, popularly supposed to be an account of one of Lord Nelson's victories. As the picture was painted about 1783, when Nelson was a comparatively unknown frigate captain, and the fair

years later, the supposition must needs be dismissed as erroneous.

the *Miss Croker* of Sir Thomas Lawrence conveys the impression that it belongs to an inferior grade of art. The execution is laboured and finicking, and the colouring somewhat metallic. Against these faults one can only set the dubious advantage that it displays more studied and careful drawing than the works of the great eighteenth-century masters. Raeburn holds his own with them better, though even he, when judged by the same exalted standard, betrays a certain amount of mannerism and a desire to realise the obvious as easily and fluently as possible. He and Lawrence apparently failed to always give full expression to their great natural talents through diametrically opposite reasons—Lawrence because he distrusted his own powers, and so tried to convey by elaborate and laboured execution what would have been better told in free and unstudied brushwork; and Raeburn, because his unchallenged supremacy over all his contemporaries in Edinburgh made him take his art too easily. The *Patterson Children*, if fresh in colour and fluent in handling, is too much on the surface, while the grouping is awkward and artificial. The best of his examples here was undoubtedly the beautiful portrait of *Mrs. Gregory*, which was expressed with restraint, impregnated with atmospheric feeling, and marred by no sense of overslickness in the brushwork.

Other pictures in this wonderful exhibition included a poetical Turner and an unusually fine male portrait by Beechey, and Morland's *African Hospitality*—well painted, but hardly comparing in interest with the artist's English scenes. It is a matter of regret to have to add that a large proportion of the finer works were seen in public in England for the last time, for they were being exhibited preparatory to despatch to America to be united with the Pierpont Morgan collection to which they belong. Among these may be mentioned the *Miss Linley and her Brother*, *Mrs. Payne Gallwey*, *Cupid as a Linkboy*, and *Lady Hamilton reading*. Yet parting with such treasures is not all loss. In the past the reputation of the British school abroad has greatly suffered through it being represented so sparsely and indifferently. One must therefore look upon these paintings as so many advertisements of English art—samples the beauty of which will enhance the reputation of the great school to which they belong, and inspire our cousins in America with the same pride in its achievements and the same regard for it as we ourselves feel.

THE news of the resignation of Sir Ernest A. Waterlow from the presidency of the Royal Society of Painters in

**The Royal  
Society of  
Painters in  
Water-Colours**

Water-Colours, on account of ill-health, will be received with general regret. Sir Ernest has filled the office with distinction for six years, and, judging from the virility of his recent work, there appeared little cause to anticipate that he would find the responsibilities of the position too onerous. The election of Mr. Alfred Parsons, R.A., as Sir Ernest's successor appears to indicate that there will be no change in the progress of the Society. The former followed the Society when Mr. Taylor, on behalf of the Veteran

school of artists, his picture, *When Nature painted all Things gay*, being bought by the Chantrey fund so long ago as 1887. Besides being a capable master of the water-colour, he has attained fame as a black-and-white illustrator, the pastoral scenes he drew for *Harper's* in the late "seventies" and early "eighties" being as charming as any of his work in colour.

In the winter exhibition of the Society at their galleries (5A, Pall Mall East), the president was represented by four works, in which the refinement, delicacy, and truth of his art were well exemplified.

One of the most characteristic of these was *A Foreground Study*, in which the plants shown were set down with the exact knowledge of a botanist. Such work hardly meets with its due meed of appreciation nowadays, when the careful study of nature is under-valued. Mr. Parsons's work is valuable as showing that it can be combined with true artistry, and that the minute

expression of nature does not preclude the use of fluent and sentient brushwork or the realization of beautiful colour. In *A Farm Girl* Mr. Lionel Smythe, R.A., showed a tendency to hark back to the tenets of pre-Raphaelitism. An original member of the pre-Raphaelite brotherhood would have painted the scene with a fuller realization of detail and have conveyed less of a suggestion of atmosphere, but his work would not have been inspired by a greater desire to realize as much of natural truth as it was possible to convey on paper. Mr. Robert Little, who succeeds Mr. Alfred Parsons as vice-president of the Society, had several views of Richmond—the Yorkshire town of the name—and its immediate vicinity, marked by good colour and fine tonal effect. Beautiful tone, too, was the salient characteristic of *Evening—Titchfield, Hants*, by Mr. H. Hughes Stanton, the recently elected Associate to the Royal Academy. Mr. S. J. Lamorna Birch remained faithful to his recent predilection for painting swiftly running water, generally taking his view-point from mid-stream, so that the water appeared flowing directly towards the spectator. The variety that can be obtained from such similar themes was shown in the drawings entitled *The Cauché at Bruton, near Bath*, and *The River Mersey*.

both a waste of swirling water occupied the foreground, but the former was shown under a silvery morning light, and the latter tinged with the roseate hues of sundown. In both instances the tonal harmonies were delightfully diffused throughout the works, and the coloration was sweet and transparent. The *Basket of Flowers*, by Mr. Charles Sims, R.A., was somewhat too reminiscent of a valentine to be wholly pleasing. One had a girl in free classical costume, painted with great robustness, bearing on her head a stiffly shaped basket filled with flowers

and decorated with enormous strands of ribbon trailing to the ground. The contrast between the nymph and her burden was incongruous, and the fine execution of the work could not redeem it from being a partial failure. In his other canvas, *A Present*, the artist had not attempted to combine such conflicting elements, so that the spectator had nothing to disturb his enjoyment.

broad and expressive brushwork. Mr. George Clausen, R.A., was seen to advantage in a number of strong sketches of sky and cloud effects, set down with almost clumsy technique, yet startling in their vivid literalness of realization.

A dainty fancy of Mr. Arthur Rackham, entitled *Twilight Dreams*, showed him as our most charming interpreter of the realms of "faërie." Three characteristic examples of Mr. C. Napier Hemy were marked by neither advance nor retrogression from the high standard of mannered excellence he has maintained during recent years. There were several coastal scenes by Mr. William T. Wood, effectively and originally treated, and good examples by Messrs. James Patterson, J. Walter West, and Albert Goodwin.

Among the renderings of mountain scenery, the *Glen Rosa* of Mr. D. Y. Cameron was noteworthy for its vivid and effective colour; the drawing, however, gave less the idea of a transcript from nature than a reproduction of, or a sketch for, a scene in a theatre. There appeared no weight or substance in the rock-masses, and they stood against the sky flatly and without depth, like so many sheets of cardboard. The antithesis of this was shown in Mr. Colin B. Phillips's *The Coolin from the Balloch Brittle*



ARCH OF TITUS, ROME  
BY G. WYNNE ALEXANDER, R.A.  
AT MESSRS. WALKER'S GALLERY

the artist's power of expression in colour and form, and the greater his skill, especially in the treatment of light and shade, the more perfect will be his work. In this respect, Mr. Wynne Apperley has succeeded in his treatment of the Forum, and in his other works, too, he has shown a decided ability to create. From the series of water-colours of ancient Saxon towns, similar to those which have already been depicted in portraying both, and, different in theme and technique

—see "A Water-colour, B.C.E. 1000," from Mr. Phillips's sombre *Coolin* theme, they were each animated by the same spirit. Sir Ernest had treated his theme with delightful breeziness and more robust brushwork than he generally allows himself to display. Mrs. Laura Knight again repeated her favourite motif in her *Bathing Pools*—undraped girls standing in the open air against a background of sea and sky. Yet an artist shows versatility less in choice of theme than in variation of treatment, and in this respect Mrs. Knight's fine drawing differed from its predecessors. Generally she has pictured her figures in strong sunlight, gaining her effects by strong handling and vividness of coloration. In her present essays she abandoned the glowing tones she formerly adopted and gave a beautiful harmony in grey and silver. Whilst losing nothing of virility, the work was marked by greater refinement and a desire to gain her effect by subtle and delicate tonal harmony rather than by the trenchant means shown in most of her previous examples.

Considered in themselves, though tempting to an artist to use them for opportunities they offer for strong contrasts of light and shade, and "Sunlight on the Ruins of Rome" is the prosaic, for a building rendered without imaginative perception is as barren in pictorial interest as an architect's plans.

In his water-colours of ancient Rome, now being shown at Messrs. Walker's Galleries, 118, Bond Street, Mr. Wynne Apperley, R.I., has handsomely escaped this pitfall. The spirit of the place appears to have inspired him, and from these trenchant renderings of sun-bathed columns and arch-

ways, through the play of light and shadow, one gains a clearer insight into the might and majesty of Roman architecture than from any number of carefully executed drawings to scale. Most of the work appears to have been painted direct from nature, without the aid of any preliminary pencilings—a hazardous procedure to one not absolutely sure of eye and hand, but here fully justified by its success. It results in a delightful freshness of feeling and spontaneity.

Two other water-colours recently shown are the large companion works of the *Arch of Constantine* and the *Colosseum*, showing an expression of intense sunlight and the weight and grandeur of the massive structures, the memorials of Roman triumphs. Another drawing shows an entrance to the Colosseum, through which the crowds

Christian martyrs nearly two thousand years ago. In

Apperley has invested it with something of those feelings of eternal duration and of tragic majesty which impress the spectator of this greatest of Roman monuments. There are several other views of the same building, all of which are set down with an impressive simplicity, gained by the elimination or subordination of every element which would interfere with the homogeneity of the artist's vision. In this respect a view of *The Forum* is less fortunate, for the elaboration of the sky distracts the attention from the main theme of the vision. A number of views of various scenes in England and on the Continent are included, which show that the artist has no need to depend on the forceful contrast of sunlight and shadow for gaining his effects, for he is equally happy in low-toned harmonies or masses of brilliant colour almost unrelieved by darker hues.

THE Royal Society of British Artists may be congratulated on their choice of Mr. Frank Brangwyn,

**The New President of the Royal Society of British Artists** A.R.A., as their new president. Like his predecessor, the late Sir Alfred East, Mr. Brangwyn has a more than insular reputation; indeed, it would be hardly too much to say that he is better appreciated out of England than in it. As the leader of a vigorous school of modern art, his connection with the Society will probably be the means of considerably strengthening its *personnel*.

A CENTURY ago Newman Street was one of the fashionable residential thoroughfares of London. It was at No. 14

**An Old Georgian Mansion** that Benjamin West, Reynolds's successor to the presidentship of the Royal Academy, painted for George III.

that extensive series of huge, classical, religious pictures which perpetuate the artist's memory rather than his reputation. James Ward lived in No. 6 of the same street, and boasted that he blocked it up with the carriages of the aristocracy who came to see the exhibition of his works which he held in his own studios as a protest against his treatment by the Royal Academy. If not containing quite such fine examples of Georgian architecture as the Adelphi, there are yet in it a number of fine old mansions which one would wish could remain permanently undisturbed.

A good specimen of one of these is found in the premises of Messrs. A. D. Narramore, Ltd., 77, Newman Street. The frontage has recently been altered by the introduction of a shop-window, but as this has been carried out in a simple style, with the rest of the facade the effect of the whole is not甚受影响. The main portion of the interior remains in its original condition, the Adams ceilings and mantelpieces and the dignified central staircase being practically untouched. The fine old furniture, for which this firm has a long-established reputation, can be seen to better advantage than formerly, and some especially interesting pieces are now on exhibition. A fine Gothic mantelpiece, of carved stone, is a relic from that once important Norman stronghold, Northampton Castle. A rare piece of the reign

et Charles II., a finely proportioned coffer, its panels superbly inlaid in pearl and ivory shows that Chippendale and the later furniture-makers advanced little, if any, beyond the technical standards of their predecessors. Of Chippendale there are many examples, one of the most uncommon being a rocco marble-slab bed side-table, finely carved, whilst even more ornate is an elaborately chased hanging lamp. One can wander through rooms filled with old wardrobes and eighteenth century bedroom furniture, whilst there are examples of household furniture of every description—carved, inlaid,

and what not. It is interesting to note that a warehouse now occupied by this firm once formed the workrooms of Jackson and Graham, furniture-makers of great repute in former days.

THE history of architecture and the history of furniture are similar. There has been a rise and a fall, as there

**The Interior of  
the Modern  
Home. What  
Messrs. Gill &  
Reigate are doing**

was a rise and decline of the Roman Empire. From the glorious days of Elizabeth to the Hanoverians, a decline in the arts slowly made itself felt, and to-day men are turning their faces to the past and longing for the works of their—may be—ancestors. The modern man, however, is not dead as to the past. The past is past, but its fruit is being reaped by the present, as it will be by the future generations, in spite of what Mr. Bernard Shaw has recently said regarding the modern man's "appalling incompetence." There is no doubt that, whatever may be said to the contrary in political circles, in the home there is a desire for something delicate and refined, far removed from a world of vulgar concerns.



CUPID AS A TINKBOY  
EXHIBITED AT MELVILLE'S

BY SIR JOSHUA REYNOLD  
AGNEW'S GALLERIES

A want there is, and be it noted, for old customs and old ceremonies with comfort. Though the beaten track may be eschewed and looked down upon by the apologists of Futurism, there is still the desire for the things of old time. The world will not turn its back on old customs, old ceremonies, and festivities which, like the yew-log, originate in a humble tree. The fireside, in other words the home, has brought forth some of our noblest sons, for the setting or environment, as scientists would call it, has been an atmosphere of reverence for men and things of olden times.

"Is it difficult," asks an enquirer, "to embellish my

house with ancient memories?" A reply is not easy, but one knows the arts and crafts of the workmen of to-day. Originals can be obtained, or *exemplaires* executed by artists whose knowledge is beyond dispute. "What was good for my forefathers is good enough for me," said a noble duke, little realising at the time that he was uttering a truth whose verity there was no gainsaying.

Mr. George Cecil, in the last number of THE CONNOISSEUR, has dealt with the difficulties of the collector who has had to attend "sales of every description" to achieve a representative collection. In our days, or should we say, days of the moment, as regards the old connoisseur his difficulties are overcome. He knows the houses upon whom he can rely, and whose special science is antiques. Take, for instance, Messrs. Gill & Reigate, of Oxford Street, whose name is well known to all collectors both great and small. For the first time for over fifteen years this old-established firm intends holding a sale of genuine antiques in their Soho galleries. Furniture dating from the sixteenth, seventeenth, and eighteenth centuries will be offered at *sale prices* from next January 5th to the 24th, together with *exemplaires* produced by

The catalogue of the Master of Fine Arts  
and Antiques, Gill & Reigate, price of 1/-, is  
now ready. It contains a wide variety of  
old-world furniture, and we would like to  
call attention to the following:—  
Messrs. Gill & Reigate immediately place  
one with the remarkable exhibition of old-world things  
they have in their rooms which are in harmony with the  
lovely creations they display. Let us not forget the  
*Antique Lamp*. *Hans Christian Andersen* has  
described it as follows:—“A valuable article which cannot be  
equalled by any modern production, for the old lamp  
always has its value, which only increases as time wears  
on. To apply the application, good furniture always has  
its price, and it is only the individual who squanders his  
money in cheap furniture who regrets, or whose relations  
regret, to rue the day. In the history of furniture, as in  
the history of all the other arts, there are, as Dr. Brandes  
remarked quite recently, “but a few great men.” Let  
us pay heed to the distinguished Danish *littérateur*, and  
apply his witticism to the interior of our homes. If we  
cannot afford to have the originals, let us at least have  
reproductions of that furniture whose charm lies not only  
in its elegance and beauty, but in the old-world atmos-  
phere it gives to the home. Messrs. Gill & Reigate offer  
an unique opportunity in this direction, and, free from the  
vulgarism of trading on one’s love of things ancient, offer  
them to the public at moderate price.  
Lovers of art and collectors generally are requested to  
inspect the catalogue of antiques which appears at the  
end of this number.

A REMARKABLE letter, remarkable for its length and the severity of its attack, was published recently in

## Severe Attack on English Art Critics

... notice of which appeared in the November issue of THE CONNOISSEUR, writes :—

14. The author of the *Review* respects us all, but he does not seem to understand that the present editor of the *Speaker* has to offer a choice between the *Speaker* and the *Times*, who are not in the same class. He also seems to forget that relatively little is to be gained by attacking the *Times*. The *Speaker* is not likely to be swayed from its course by such attacks, and it is not likely to be swayed from its course by such attacks.

saddled with works that have little to recommend them but

discovered, canvases are given to Velasquez by over-enthusiastic

when going round the Velázquez room with my friends Don José Villegas and Signor Madrazo, our comparisons of the Madrid originals with those of Vienna return vividly to my mind, and I feel harm is being done rather than otherwise by such an unfortunate and incomplete exhibition.

"The public, in my opinion, ought not to be left to believe that the nomenclature so recklessly distributed among pictures is necessarily on the same level of authenticity as that of the *Encyclopædia Britannica*."

THE art of the potter cannot take too high a place; in fact, there is no craft in any time which has so focussed

**The Duke of Argyll and the Art of the Potter** the interest and attention of all peoples. Through pottery one can read the art of an early people, their

*Art of the Potter* ideals, their economy, their history, their religious customs, the manner of their betrothals, their marriage ceremonies, and their death observances. An authority thus truly observes: "Pottery becomes at once the greatest of all the early arts and the reflection of all the rest." The famous Persian poet of Naishapur recorded in his verse a scene "In that Old Potter's Shop

And suddenly one more impatient cried :—  
“ Who *is* the Potter, pray, and who the Pot ? ”

It was in the spirit of this very impatience that the King and Queen visited the Staffordshire Potteries in May of last year, and set on foot a movement which has in view an annual pottery fair, after the example of the one held at Leipsic. Thus our potter is brought out of his "bashfulness," and is content to no longer conceal his vessel under a bushel. Under this same impatience the Duke of Argyll, in proposing the principal toast, "Success to the British Pottery and Glass Manufacturers' Annual Fair," expressed the pleasure he felt at once again finding himself in "dear old Stoke," which he remembered so well from the days of his boyhood, when he always had to return from his visits with a cream-jug in each pocket. He was told that the young world's overseas—with one of which he had the honour to be officially connected for five years—were among their best customers for British ware. He hoped they would be able to maintain that pre-eminence. Meantime, they had not found in Canada any particularly good clays, nor had they very abundant coalfields, so that they in the Potteries could feel that they had some prospect of keeping Canadian custom to themselves for some time to come, if only they could make thoroughly good way against their French and German rivals. It was, he understood, one of the main objects of the present gathering that they should take counsel together as to how best to extend the supply of British wares, not only to the colony or colonies, but to everybody, and this object, it was thought, would best be attained by making a regular and complete display of their work. For such a display there could be no better place than the county borough of Stoke-on-Trent, so convenient of access from all the great Midland centres, and so convenient, too, for those passing through this country on their way to or from other lands. It was, therefore,

proposed that there should be a ceramic show—not a sporadic affair, held every ten or fifteen years, but an exhibition held annually. He believed they were entirely right in adopting that course, so that everyone might have an opportunity of gauging the value of British ware set out for the time being. It was very easy—difficult though it might seem—to export china. The Romans were always successful in exporting their ware. If the Romans could do that, they in the present day could do more, and, with the beautiful ware that they now turned out, it ought to be easy for them to keep the whip-hand of the market. He wished them all success in their enterprise, and he believed success was within their grasp.

MR. C. H. COLLINS BAKER, in a letter to the *Morning Post*, points out "a curious blunder" in the National

**"Curious Blunder  
in the  
Catalogue"**

Loan Exhibition catalogue at the Grosvenor Gallery. He writes in reference to No. 83, *Portrait of a Lady*, by Lely. He says: "This portrait was seen by me at Compton Verney some years ago, and by me, for the first time, I believe, in recent years, attributed to Lely. It is reproduced in my book, *Lely and the Stuart Portrait Painters* (p. 166), as a Lely, referred to in the text (pp. 171, 172), with cross reference to the illustration, as a Lely of fine quality, and given in the portrait index as a Lely, with clear reference to its reproduction and place in the text. In describing the picture, which I saw in an uncertain light, I say that the colour-scheme is blue and white; I should have said blue and silver grey. But I made it, I supposed, quite clear that the portrait reproduced on page 166, and described on pages 171 and 172, was by Lely."

"In another chapter, dealing with John Hayls, I allude to another *Unknown Lady*, also at Compton Verney, and give reasons for ascribing it to Hayls. This other portrait is reproduced in my chapter on Hayls p. 131, and described on page 135. The Loan Exhibition catalogue extracts my description of the Hayls portrait and tacks it on to the Lely portrait, which in my book occurs thirty pages later. The object of this curious plan is, I am authoritatively informed, to discredit my conclusion as to the portrait now in the exhibition. The compiler of the catalogue, working in haste, seems to have deduced that the remarks on page 135 of my book refer to the portrait fully dealt with on page 171, and clearly cross-referenced to the illustration. He also, I may add, deduces that Hans Memling is of the German School (under No. 37 of his catalogue). Hans does, I admit, sound German, but this sort of deduction is based on unsound premisses."

LAST May the Royal Scottish Society of Painters in Water-Colours sustained a severe loss by the death of Joseph Crawhall, a master who had handled the medium in question with the rarest knowledge, fact, with a skill probably unrivalled during the past half-century by anyone save Whistler

and Conder; and, judging from the Society's present exhibition held at the Scottish Academy's gallery, the gap made in their ranks by Crawhall's demise is by no means likely to be filled within the near future. Bad colour is the impression chiefly given by every wall, while the majority of works betray a sorry lack of vivacity; and it is far from difficult, accordingly, to single out the few things which are in any way excellent, these last appearing the more striking by reason of the contrast they offer to their environment. Perhaps the most beautiful of these redeeming items is Mr. E. A. Walton's *Herd Boy and Goats*, and a very accomplished piece of painting is this; for, while its most brightly lit part is the extreme distance, the illusion of remoteness here is quite adequate, and, as nearly every landscapist knows to his cost, it is intensely hard to illuminate the background strongly, and at the same time to prevent it from appearing unduly near the spectator. Another arresting painting is Miss K. Cameron's *Bamburgh*, in which the artist has perpetuated at least some of that weird, sinister look which things often acquire at sunset; while two works which both reflect a sound feeling for design are *Picardy Pastoral* and *Rain Clouds*, the former by Mr. C. Mackie, and the latter by Mr. Whitelaw Hamilton, a painter whose art invariably proclaims him talented in this particular relation. A free use of body-colour, nevertheless, has given his picture a slightly sodden effect; and its shortcoming herein becomes additionally manifest on turning to Miss A. Raeburn's *In Normandy*, so remarkable for its luminosity, and also for its rare purity of tone. The semblance of atmosphere is likewise convincing in this landscape, a merit salient again in a highly original little work by Miss M. Graham; while Mr. Russell Flint, in two meridional scenes with figures, shows no mean capacity for suggesting the full play of strong sunlight, and for the difficult feat of harmonising colours in the higher gamut. Technical cleverness is much less marked in a pair of Scottish landscapes by Mr. Ewan Geddes, yet it is, no doubt, just their reticence in this which gives these pictures their singular charm. "La nature compose pour lui," wrote M. Mauclair once of Fragonard; and the same might well be said of Mr. Geddes, for a conscious, aesthetic aim is seldom adumbrated by his output, and it usually conveys the impression rather that nature had yielded him her secrets gladly, and without his having to make any effort.

There are hardly any good portraits on the walls save one by Mr. A. Borthwick, a *Head of a Girl*; while in the domain of *genre* there is little of note save an example of Heer A. Neuhuys, a Dutch domestic scene. Pictures of a visionary or imaginative kind are numerous in the gallery, and one by Miss O. C. Smythe is really a triumph of finesse; while no less memorable is another by Miss Cecile Walton, *Life and the Artist*. Its precise significance is cryptic, and would doubtless baffle even a Browning society; yet the workmanship is altogether exquisite, each separate part revealing something which charms—now the dainty handling of a diaphanous

and so it would. What is the secret of the success of the exhibition of French art which has been held at the Royal Academy? It is the secret of a certain number of French artists who have had the advantage of being born in France. They have come to the exhibition of French art with a greater than French pride in their country. And it is a good place to point out that this idea is erroneous, S. Medardo Rosso being one of the few Frenchmen of that country who, since Tiepolo and Piranesi, have done anything to uphold its erstwhile lofty, artistic traditions, while it is interesting to note that he claims to have been influenced by the French. And even he copied the bold, simple style in statuary considerably before the Frenchman had achieved his now famous *Balzac*. While it is true that the artist himself found S. Rosso winning recognition at last in Scotland, for few living artists of his gifts experienced a harder struggle for success in the art world, when he had to work in a foreign country, the efforts of Frits

M. F. Herdman's exhibition of landscapes and flower-studies held at Mr. L. J. Brown's establishment in Greyfriars Place embodies several desirable and decorative things, by far the best of them being one called *Evening*, a picture which recalls some of Millet's nocturnes in pastel. Passing to the New Gallery, Mr. Peyton Reid's exhibits show there is a curious one, the distinct technical ability which he evinces sometimes being

the secret of his success, though it is not abundantly of Mr. Duddingstone Herdman, who is exhibiting a picture of two vases at Messrs. Doge, Wilson, and Wheatley's, George Street. The gallery has been well decorated, and the artist has draped his works with white cloth, while the mounts and frames are of his own designing; and all this has been done

with great skill, yet there

seem to end.

Mr. Herdman's

show is delight-

ful, with not a

note, and lovely

where. But one

feels content to

different pictures, for they reflect a level plane of excellence—a plane on which the painter is willing to loiter without ever attempting to scale the heights. Each of his pictures is tasteful; but there is a certain sameness about them, none transcending its fellows by virtue of power. The interiors he shows are as idyllic as Goldsmith's *Deserted Villa*; the chaste girls painted are no more real and living than the nymphs and swains in Pope's and Boucher's pastorals. While all his works bring vague recollections of the art of the past, none stands out as a genuine human utterance. And so the exhibition, enchanting as it is for a moment, leaves no definite mark on the memory; it is forgotten as quickly and as easily as a passage in the tuneful but soulless music of Verdi and Donizetti.

IT is interesting to subscribers to THE CONNOISSEUR to read a remarkable statement which emanates from

Mr. S. C. Collier-Smith, who says  
**The Most Evil Picture** "I regard the *Monna Lisa* as one of the most actively evil pictures ever painted." The *Monna Lisa* was artistically reproduced in this periodical a short while ago, when public attention was drawn to the masterpiece. It is also interesting to observe that this famous picture is now the subject of a tragic story at the cinema entertainment.

#### Italy's Notable Picture Purchases

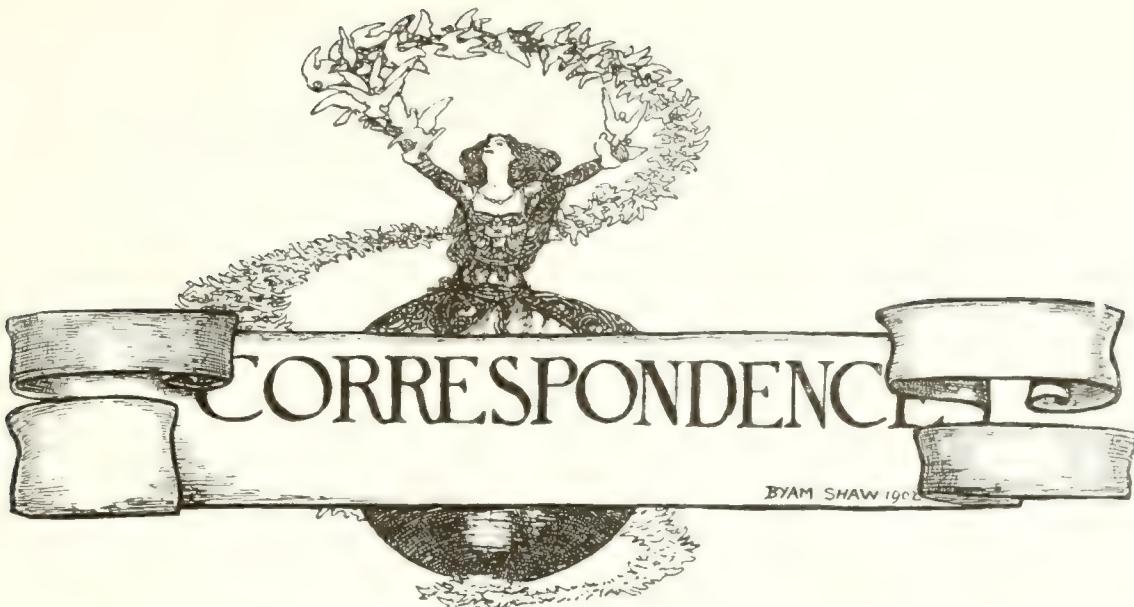
IT is learned on good authority that the Italian Government has purchased *The Expulsion of the Bonacolsis from Mantua* and *The Introit of Charles VIII*, which belong to the Crespi collection, for \$30,000 and \$3,000 respectively.

#### A Duplicate Plate

In a few copies of our December issue the plate of the two Chinese vases, included in the present number, was inadvertently inserted among the advertisement pages. Those of our readers who obtained copies in which the mistake occurs will not object to obtaining a duplicate illustration of these fine examples of Oriental porcelain.



J. LAW HAMILTON, A.R.S.A., R.S.W.



BY AM SHAW 1902

## Special Notice

ENQUIRIES should be made upon the coupon which will be found in the advertisement pages. While, owing to our enormous correspondence and the fact that every number of *THE CONNOISSEUR* is printed a month in advance, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Manager of Enquiry Dept., *THE CONNOISSEUR*, 35-39, Maddox Street, W."

## ANSWERS TO CORRESPONDENTS

**Paintings by H. Gummer.**—A7,752 (Stretford).—We cannot trace any record of this painter in the usual channels.

**Prints of Miss Montague and Lady Waldegrave.**—A7,754 (Dipper).—It genuine original impressions, not in the condition you describe, these two prints would consider value, but as they have both been reproduced we should need to see them before giving any opinion.

**Bartolozzi Prints, "Charity."**—A7,755 (Tenerife).—In the condition described your two prints would be unlikely to realise more than two to three guineas the pair.

**"The Dowie Dens o' Yarrow."**—A7,757 (Dundee).—There is little or no demand for books of this character, and its value does not exceed 10s. or 12s. at the most.

**Pottery Bowl.**—A7,758 (West Derby).—Your bowl is of the older style, and in moderate condition, though last above. The exterior is well decorated, and the glaze is slight.

**Coalport Coffee Service, A.D. 1750.**—A7,760 (Waterford).—Your service bears the hallmark of the factory, so it consequently is not of value to a collector, as are the earlier specimens.

**Sale of Pictures.**—A7,763 (Maida Vale).—We should like you to communicate with us of the sale of your pictures, if you are so fortunate as to have any in your collection.

to sell them privately, or of the time when they will be offered in our columns.

**Drawing by J. Skinner Prout.**—A7,764 (Grimsby).—This artist must not be confused with Samuel Prout, whose nephew he was. He painted in the same style as his uncle, but his drawings have very little value.

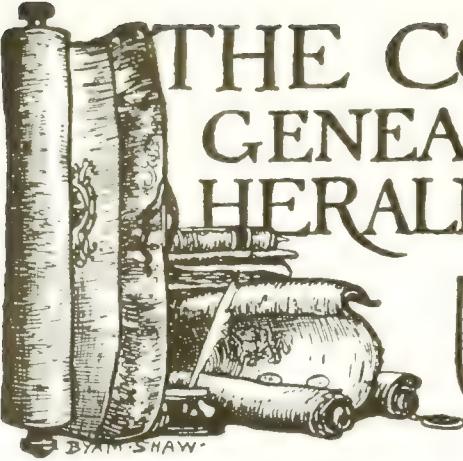
**Indian Shawl.**—A7,769 (Wimborne).—Though frequently very fine, there is little or no demand for shawls such as you describe, and unless an exceptional specimen, its value would be about £12-15-0.

**"London Cries."**—A7,780 (Glasgow).—A set of colour reproductions of these well-known subjects would be unlikely to realise more than a few shillings each at the most.

**Books on Old China.**—A7,783 (Lee).—Handbooks at a moderate price on this subject are published by T. Fisher Unwin, Stanley Paul, G. Bell & Son, Werner Laurie, and Macmillan.

**"Dick's Shakespeare."**—A7,791 (Selby).—This edition is not likely to be worth anything.

**Mezzotints by W. Ward, after Morland.**—A7,792 (Hampstead).—If genuine, your two prints, *The Effects of Youth* and *The Effects of Age*, are of great value, and are worth anything from 15 guineas to 35 guineas, or even more; but to value them definitely they must be seen.



# THE CONNOISSEUR GENEALOGICAL AND HERALDIC DEPARTMENT



## Special Notice

READERS OF THE CONNOISSEUR who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, Hanover Buildings, 35-39, Maddox Street, W.

Only replies that may be considered to be of general interest will be published in these columns. Those of a directly personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details; so far as they may be already known to the applicant, should be set forth.

A	N	Admiral H. C. Hervey, Earl of Bristol, late w.
I	L	Admiral Sir W. R. Collier, W.
S		Retired in 1788, died about 1790. In
C		the same year he was sent to the French
O	H	fleet at Toulon, and was one of the
E	E	witnesses sent to England for the subsequent enquiry. In 1746
D	H	he was appointed captain of the French prize <i>Zys</i> , and in 1753
A	E	to the <i>Salisbury</i> of fifty guns. Two years later he was appointed
R	S	to the <i>Princess Louisa</i> of sixty guns, and in the following
M	L	year we find him with Admiral Byng in the Mediterranean.
S	M	He retired in 1775 with the rank of rear-admiral, and died
		about 1789.

Poynell in June, 1612. They are: Barry bendy of six arg. and vert, flowered or.

A.R.M.S.—The arms you describe—viz., 1 and 4 arg., three

or. Crest—A leopard pass. gu., supporting with the dexter paw a shield or—belong to the family of Tedcastle, of London.

on the retired list in 1770 with the rank of rear-admiral, and died about 1789.

Thomas Knowler, a brother of the above, was third lieutenant of the *Namur*, under Mr. Matthews, at the encounter with the French and Spanish fleets off Toulon, and was one of the witnesses sent to England for the subsequent enquiry. In 1746 he was appointed captain of the French prize *Zys*, and in 1753 to the *Salisbury* of fifty guns. Two years later he was appointed to the *Princess Louisa* of sixty guns, and in the following year we find him with Admiral Byng in the Mediterranean. He retired in 1775 with the rank of rear-admiral, and died about 1784.

**ANWILL.**—The following pedigree, which is taken from a Chancery Proceeding *temp. James I.*, shows the connection between the Anwills of London and Wales. No doubt you could trace the family back some generations in Wales:—

Lewis Anwill Margaret,  
late of Llanvrothen,  
co. Merioneth. Will  
m. 1603 May 1604.

William Lewis Anwill Elizabeth,  
died 1661. Will m.  
1661. Herbert,

Richard Anwill Other  
of Barnard's Inn, London,  
gent. issue.



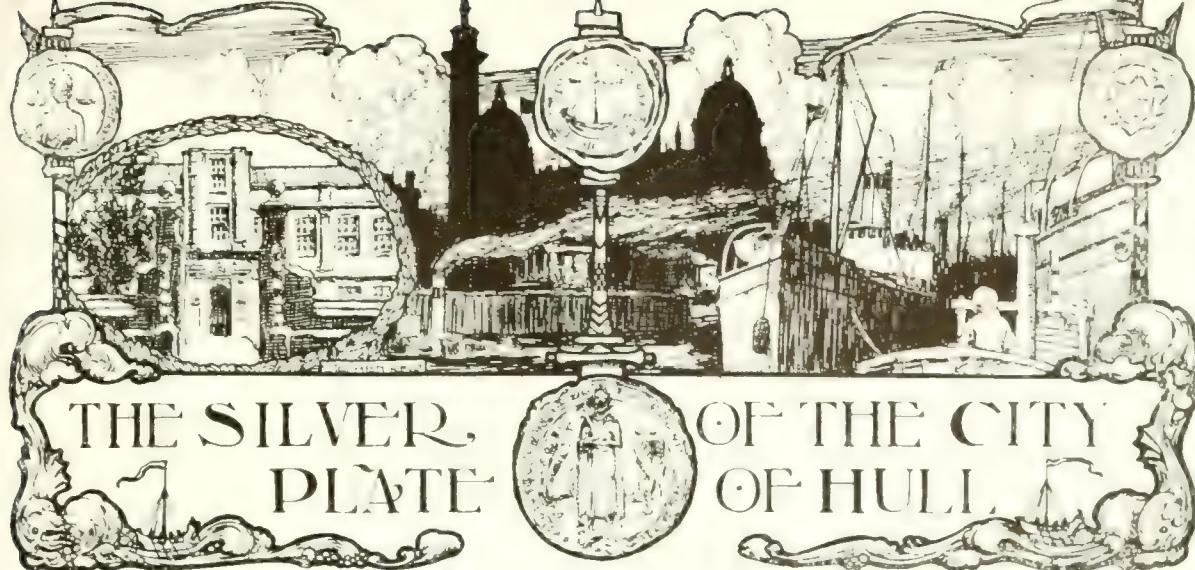


PORTRAIT OF BEATRICE DE CUSANCE, PRINCESS  
CANTE-CROIX, DUCHESSE DE LORRAINE

BY SIR ANTHONY VAN DYCK.

*In the Royal Collection at Windsor.*





SECOND SEAL OF THE MAYOR  
OF KINGSTON UPON HULL, 1450.  
THE MATTEN OF THE SEAL IS  
LOST.

SIZE, 1½ INCHES IN DIAMETER.



SEAL ON A DOCUMENT  
OF THE MAYOR OF  
HULL, 1347.

THE COAT OF ARMS  
IS UNKNOWN.



SEAL OF THE  
MAYOR OF HULL,  
1347.



SEAL ON A DOCUMENT OF THE  
MAYOR OF HULL, 1347.  
THE COAT OF ARMS  
IS UNKNOWN.

(OBVERSE)



*The Silver Plate of the City of Hull*



EVER DEEM TANKARD OF THE  
HIGH WITH WHOLE HANDEL AND  
THE MRS. ELLIS ENGRAVED ON IT.  
ONE CANAL AND A COW CO  
PALE TO ONE THE DAY

ON THE FRONT IS ENGRAVED A  
LITTLE MONOGRAM ENGRAVED ON IT  
ELLIS - ELLIS WITH THEM  
CAME ON THE DAY

PALE TO ONE THE DAY



THE CHALICE IS 5 INCHES HIGH  
WITH THE STEPPED STEM  
LONDON HALL-MARK 1634 20 POUNDS  
INSCRIPTION THAT IT WAS MADE  
FOR THE CHURCH OF ST MARY



CHALICE 5 INCHES  
A CHALICE MADE WITH HANDEL  
AT JAMES 1634 20 POUNDS  
INSCRIPTION THAT IT WAS MADE  
FOR THE CHURCH OF ST MARY



TADEUS GALLI, 7, ST. JAMES'S  
STREET, LONDON, APPOINTED  
BY THE SOCIETY OF FRIENDS  
OF HUMANITY, GOVERNOR OF  
THE BANK OF ENGLAND  
TO THE SOCIETY IN 1828.  
CROWNED BY THE SOCIETY IN 1828. 6

TADEUS GALLI, 7, ST. JAMES'S STREET,  
LONDON, APPOINTED  
BY THE SOCIETY OF FRIENDS  
OF HUMANITY, GOVERNOR OF  
THE BANK OF ENGLAND, 1828. 6

*The Silver Plate of the City of Hull*



GILL, WITH DEEP BOWL AND FLUTED STEM,  
6<sup>1</sup>/<sub>2</sub> INCHES IN HEIGHT, WITH INSCRIPTION  
“THE GILL OF ISRAEL BOHE TO THE  
MERCHANTS’ HALL, 1648”  
LONDON HALL MARK, 1723 6



BEADLE’S STAVE, 7 FT. 1<sup>1</sup>/<sub>2</sub> IN.  
LONG, WITH GLOBULAR SILVER  
KNOB AND NECK SURMOUNTED  
BY A TITLED CORONET, ON  
WHICH IS ENGRAVED KING:

LONDON HALL, 1826

LONDON HALL MARK, 1823 6



GILL, WITH DEEP BOWL AND FLUTED STEM,  
7<sup>1</sup>/<sub>2</sub> INCHES IN HEIGHT, WITH INSCRIPTION  
“THE GILL OF ISRAEL BOHE TO THE  
MERCHANTS’ HALL, 1648”  
LONDON HALL MARK, 1723 4



THE TANKARD ON THE LEFT IS MARKED WITH THE LETTER 'A'  
ON THE LID, AND IS ENGRAVED WITH THE ARM OF THE CONOIS, WITH A WREATH OF LAUREL.  
THE OTHER ONE IS MARKED WITH THE LETTER 'B' ON THE LID, AND IS ENGRAVED WITH THE ARM OF THE CONON, WITH '1640'.  
THE TANKARD ON THE LEFT IS THE OLDEST OF THE TWO, AND IS THE TWO OLDEST PIECE OF THE  
ARMOURY IN THE CASTLE.

*The Silver Plate of the City of Hull*



THE SILVER PLATE OF THE CITY OF HULL.  
TWO TANKARDS, MADE BY JAMES AND SONS, LTD., SHEFFIELD,  
FOR THE USE OF THE COUNCIL, 1870.



SILVER CHALICES, THE PROPERTY OF THE VISCOUNT DE L'ESTE, ON A STAINLESS STEEL PLATE. 10 OZ.

7 INCHES HIGH

MADE BY C. F. TAYLOR, 1923.



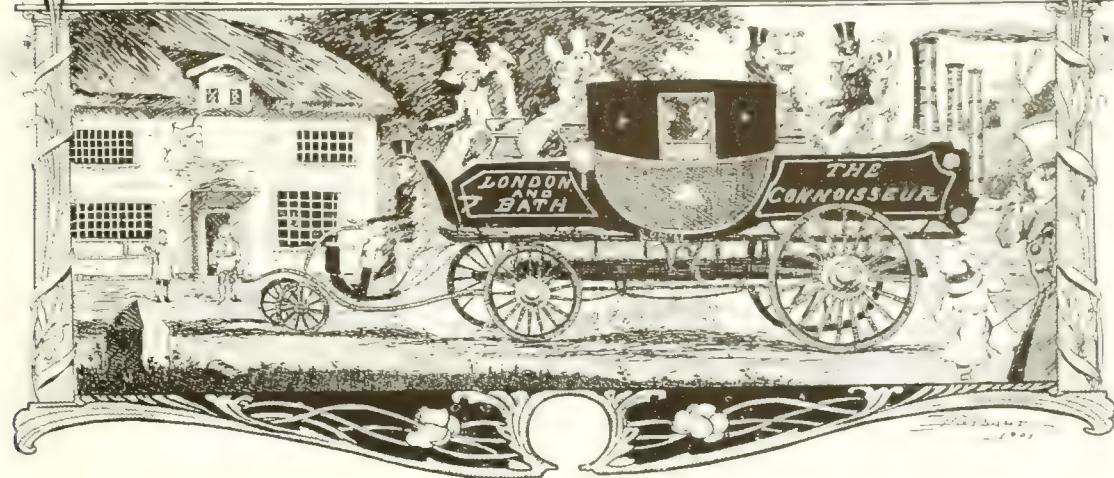
MISS SMITH  
FROM THE ORIGINAL PAINTING  
BY THE REV. MATTHEW WILLIAM PEERS, P.A.  
*In the possession of Paul Smith, Esq.*





# Travelling in the Olden Days

## By Maberly Phillips, F.S.A.



TRAVEL in our own country is now so rapid and easy that it is difficult to realise the sorrows and trials that beset our ancestors. A few illustrations here given may help a little. We read that in 1650 the first coach that ran from London to Coventry went at an average speed of three miles an hour (no need for police traps in those days), the journey from Oxford to London taking two and a half days.

The *London Post* newspaper for January, 1647, gives an illustration of a bold horseman who conveyed

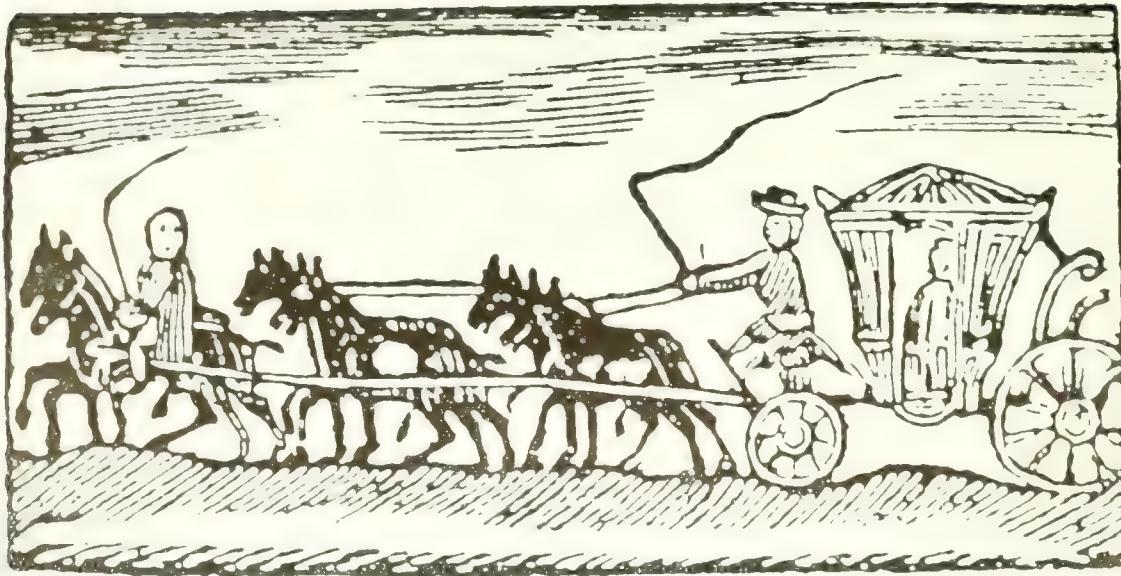
the mail from London to the Scottish capital in ten days. Illustrations are given of these towns, also of some of the places he would pass on his journey—"Scarbourowe," "New Castle," and "Barwick." We are further informed that in 1712 the "Stage Coach, with Passengers," covered the same ground in thirteen and a half days. My earliest illustration of a coach is taken from an old newspaper which announces that "for the better accommodation of passengers a new, genteel, two-ended, glass Machine"



The above is a *fac simile* of the Woodcut illustrating the "London Post" Newspaper for January, 1647, showing the manner in which the Mail was then conveyed from London to Edinburgh, which at that time occupied ten days.

1712 - Stage Coach, with Passengers from London to Edinburgh, n	131 days
1713 - Newcastle to London	above 3 days
1800 - Distr.	ditto
1830 - Distr.	ditto
1844 - Distr.	124 days





卷之三

COMPARISON OF THE VARIOUS METHODS

The author's desire to Edition a performing party in his day during the summer and winter. He illustrates tempts one take a summer trip in such a "machine," and the beauties of the country rather than be sled through by train or car, as in the present day.

Another announcement  
at the 1720-21 session  
of the Assembly  
from Dr. St. George  
was "to leave with  
Rev. Mr. Watson, of  
Hoburn in London," and  
the *Baptist Standard*  
on the street in York  
every Monday, Wednesday,  
and Friday, which  
would perform the  
journey in four days ("it  
is now about 100 miles  
to set forth at five in the

weight, and all above  
the . . . . At the foot of the an-  
nouncement it will be  
noted that Mrs. Boding-

for Monday, the third

203 some very interesting items from the "Diary of Lady Penruddock" of Billingham Court, Herefordshire (135 miles from London).

170. "My lord hath just returned from London after a journey of 3 days performed safely by fast coach. When we were young there were no fast

YORK Four Days  
Stage-Coach.

Begins on Friday the 12<sup>th</sup> of April 1706.

**A**LL that are desirous to pass from London to York, or from York to London, or any other Place on that Road; Let them Repair to the Black Swan in Holbourn in London, and to the Black Swan in Coney street in York.

At both which Places, they may be received in a Stage Coach every Monday Wednesday and Friday, which performs the whole Journey in Four Days, (if God permits,) And lets forth at Five in the Morning  
And returns from York to Stamford in two days, and from Stamford by Huntington to London in two days more. And the like Stages on their return

Alkylbenzene sulfonate was added to the reaction mixture.

Performed By *Henry Harrigan*,  
*Walter Baynes*.

Also this gives Notice that Newcastle Stage Coach, lets out from York, every Monday, and Friday, and from Newcastle every Monday and Friday.

Rec'd in pt 25 or 26 of Mr. Bingham's ser 5  
for me on the 3 of June 1766

## *Travelling in the Olden Days*



THE LONDON AND OXFORD COACH - 1762.

remark to me this morning. I lay late, having a raging headache, and he said the sun ought never to shine on an old woman till she is out of her night-gear. I could have told him that an old man without his wig and in a red nightcap was equally unbecoming, for I have learned from experience it is better to bridle my tongue when he is in one of his saturnine moods." Wise woman!"

From another writer it would appear that travelling even by these "fast coaches" was not great luxury. "Called out of bed an hour before daylight, and hurried from place to place till one hour, two or three within night, studded with heat and choked with dust in summer, freezing with cold and choked with

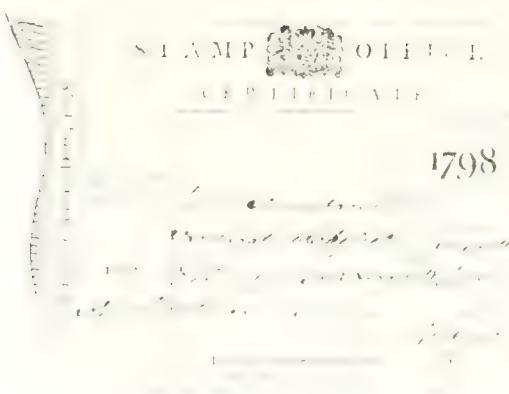
filthy fog in winter, brought to his inn by torchlight, too late for supper, and forced into the coach next morning too early for breakfast."

Things had greatly improved by 1792, at which date we get a picture of the Oxford coach. The front seat, occupied by the driver, is really a box solidly made of wood, in which all the tools were carried that were so necessary for journeys in the time of bad roads. The necessity for carrying men to

gone, but we retain the phrase "box seat" to the present day. Behind was a little step upon which the guard rested his feet, which has given rise to the expression "front foot boot" to the present time. At the rear of



TRAVELLING IN THE OLDEN DAYS.



country, a creel of wicker, in which passengers could be carried standing, when the coach was full. Another

doctor boasts the "boot" occupied. A passenger from Preston to London gives his opinion of such travel— "My journey was nowise pleasant, being forced to ride in the 'boot' all the way. This travel has so indisposed me that I am resolved never to ride up again in the coach. I am extremely hot and feverish. What this may tend to I don't know, as I have not yet advised with my doctor."

Besides such discomforts there were the perils of the road. A Newcastle paper of 1792 says, "The South Mail came guarded by a person on horseback, with a drawn sword, and behind the master with a charged blunderbuss, which precaution is now taken on all the principal roads to prevent it being robbed."

Austin Dobson, in the ballad of "Beau Brocade," refers to the robbery of the coach and the collusion that often existed between the "guard" and the robbers—

'Seventeen hundred and thirty-nine,  
There was a mail-coach in the lane,  
Guarded by a master and a guard,  
Guard in the basket, armed to the teeth,  
I'll tell you what they would do,  
Now, if you like to hear.'

Such coaches as these could not carry "money, watches, or jewelry." Of suburban traffic we may gather some idea from "Glover's daily stage," that, in the memory of many now living, was the only daily conveyance from Enfield

to London.

*Illustration of a coach with passengers.*  
Stamp Office Annual Drawings



was necessary to book your place the day before-hand.

Most of the coaches were announced to go, "God willing," at such time as was most convenient to the majority of the passengers, and where they stopped for refreshment was regulated in the same way.

"Mail" coaches were started in 1784. They were only to carry four inside passengers and none outside. The driver was to be provided with pistols, and the guard with blunderbuss and sword.

Various stories are told of the drivers of the old coaches, many of whom were "wags" in their way. One boasted that he had worn the same pair of stockings for thirty years, and then explained that as soon as the feet wore out his wife "grafted" on a new pair, and when the legs gave way, they were replaced in the same manner. I may note the "stocking grafted" was a trade often mentioned in old directories.

"My feet are very cold," observed the occupier of the box-seat to the driver, "are not yours?" "No, sir," came the reply, and then the question, "Perhaps you wash your feet, sir?" "Well, of course I do," said the passenger, "don't you?" "No, sir," was the reply, "I oil mine." This, I am told, is an excellent way to keep feet warm.

We hear of one man who ran a local conveyance advertising first, second, and third class prices for his customers. No difference in class was observable until the first hill was reached, then "first class" sat



HORSES 2  
MILES



HORSES 2  
MILES

*Illustration of a coach with passengers.*  
Stamp Office Annual Drawings

still "second class" walked, but "third class" had to help to shove the coach up the hill. So we go through life—riders, walkers, shovellers, the latter certainly being the most numerous class.

To the traveller by post-chaise the turnpike must have been a great trial and expense. It appears that a ticket inscribed with particulars of hiring was given to every traveller engaging post-horses by the post-master. This ticket (see illustration) was handed to the first toll-gate keeper on the journey, who gave in exchange a "check ticket," which had to be produced at each subsequent toll-gate on the road. Heavy goods had to be conveyed by waggon. Hilly districts were supplied by pack-horses, and over small streams narrow bridges were constructed with very low parapets, to allow the load on the horse to project over the side of the bridge.

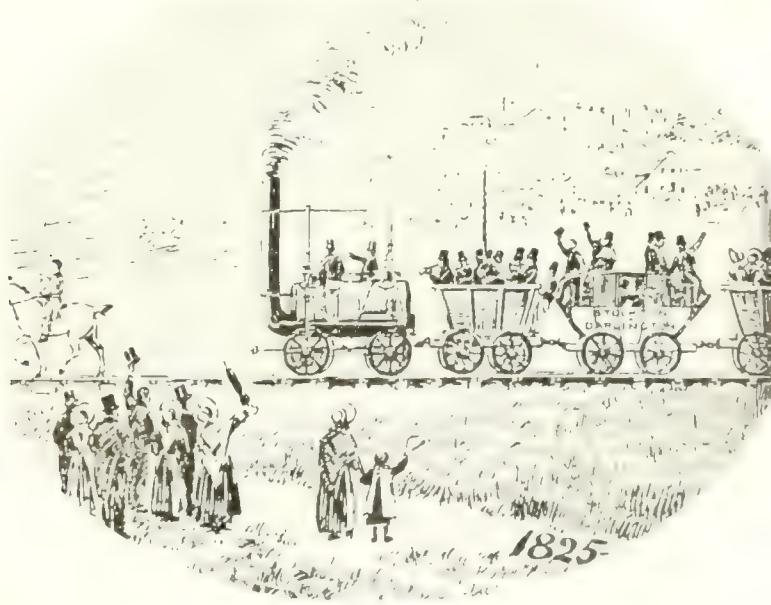
The advent of the railway was the death-blow to the good old coaching days. Communication was



PACK-HORSES CROSSING A BRIDGE

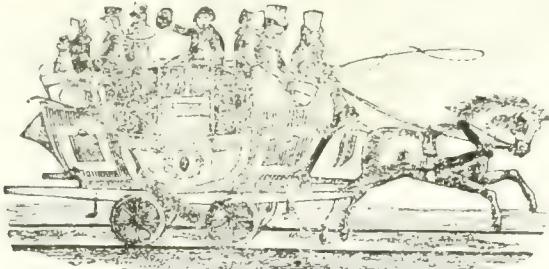
urgently wanted from Stockton to Darlington. Should it be a canal or a railroad? A sharp battle was fought by the local magnates, and the advocates of the latter plan prevailed. The idea was to have a fixed engine at either end with a long rope, by which the train could be hauled

from place to place. Then one George Stephenson came forward and undertook to construct a steam-engine that would run on metal rails and drag some thirty carriages behind it. Such a monstrous idea was laughed to scorn by the engineers of the day. Stephenson was given his way, and on September 27th, 1825, his train of thirty-eight carriages, that was to run at least twelve miles an hour, started on its first journey. My illustration shows the engine with Stephenson on board directing matters. The first carriage has the indispensable brass band, playing "See the conquering hero comes," or some other popular air. The directors of the line follow, seated



SATURDAY, OCTOBER 14, 1826.

RAPID, SAFE, AND CHEAP TRAVELLING  
*By the Elegant NEW RAILWAY COACH,*



THE UNION.

at CANTERBURY, KINGSTON, and BIRLINGTON RAILWAY, on MONDAY  
the 1<sup>st</sup> of October, 1824.

Sp., on its way from Stockton to Darlington, and one never told me. — Parrot in vegetation.

TABLE I. -  $\text{E}_1 \text{C} = \text{O} \text{A} \text{V} \text{E}, \text{E}_1$  per Mile - Parcels in proportion.

NOTICE: No credit will be given for any bill or statement of account which has been paid by the Guard or Coachman before the date of issue, unless entered and paid for accordingly.

SIXTY-THREE.—*The United Services Inn*, 1, High Street, Oldham; and New Inn, Stockport; to the New Inn, Altringham, and to the Black Swan, Buxton.

At the station, passengers and parcels are booked, and the lines of starting way

The first and last of every day, the Earl Darnley, the London will leave Darlington at six in the morning for Yarm, arriving there about 10 in the forenoon; returning in the evening, in the intermediate time, each day, it will ply constantly between Yarm and Darlington, every half hour.

DECEMBER ONE HUNDRED EIGHTEEN, A.D., KING OF THE ALLEGHENY COUNTRY.

... and another, each set on to bogie-wheels, etc. It is important to note that a man on horseback always goes in front of all to clear the way, carrying with him a shotgun.

A paper of Saturday October 14th, 1820, was "Rapid, late, and cheap travelling, by the best New Railwa Coach. The Union will connect the two great Stockton and Darlington lines on Monday October 16th, 1820." An extract from a local newspaper is shown. It describes the new coach pattern for "the  
new line of road, and drawn by a

At the end of the road there was a great platform that let down, so that when the driver came to a long, gradual descent he could place the horse upon the platform, and it would thus become a passenger. The railway was opened for over five years before passenger trains were drawn by a

It is not my intention to trace the development of

the railway system, but I give one more interesting item, an early railway ticket.

## Section II: Evaluation Framework

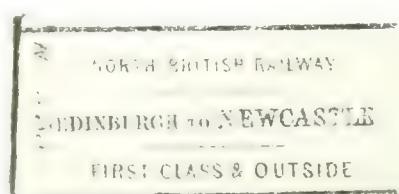
## Lunch from Newcastle

FIRST CLASS AND OUTSIDE

On the back of the ticket is written, "Highley,  
Sept. 23, 1846.

Dothless the coach would be built the same as that shown in the last illustration, and would carry both *inside* and *outside* passengers. We little think how in our present railway system we keep up expressions gathered from coaching day. The word "guard" is still retained, though the man is no longer required as a "guard," and is now really a conductor.

The former "Booking Office" is retained, though we no longer *sell* our seats, but procure or "order" at the ticket office.—MAHERLY PHILLIPS, F.S.A.



# NOTES & QUERIES

[*To Editors of books and periodicals, and to the assistance of readers of THE CONNOISSEUR in matters of art and antiquities, information received by Correspondents.*]

## UNIDENTIFIED PORTRAIT (No. 92).

DEAR SIR.—As a subscriber to THE CONNOISSEUR, may I ask if you can discover the identity of the portrait painted by Caffeno? It was in the possession of the Heath family of Heaton Grange, Cheshire, for many years.

Yours truly, JOSH HOWARD.

## UNIDENTIFIED PAINTING (No. 91).

DEAR SIR,—I send herewith a photograph of a picture which was purchased some years ago for a gentleman in this neighbourhood. It was called *The Gamblers*. The size is 18 in. by 24 in., and at some time in the past it has been re-lined, as the canvas at the back is comparatively new. The frame of which the canvas is stretched is old, and the name "Morales" is written on the frame at back on the top right-hand corner. Those who repaired the picture cut the lining round this name so that it should not be hidden. The subject is three lads playing with dice. They appear to have been disturbed by something, as one is rising from his knees; the third figure is in the shade, as the background is very dark. The sky is a greenish-blue, with just a little light at the horizon. Can you tell us from the photograph if it is one by Morales, and what is the probable value of the picture? If not painted by Morales, could you say who is the painter, or is there any means of finding out this?

Yours truly,

G. W. HOWARD.



THE GAMBLERS.

## UNIDENTIFIED PAINTINGS (Nos. 92 AND 93).

DEAR SIR.—I am sending you two photographs of pictures which I shall be much obliged if you will reproduce in THE CONNOISSEUR with a view to their identification by any of your readers.

Yours faithfully, E. S.

## UNIDENTIFIED PAINTING (No. 94).

DEAR SIR,—Will you kindly reproduce the enclosed photograph in THE CONNOISSEUR. It represents *The Angel delivering St. Peter from Prison*. Perhaps some of your readers will be able to identify the painter. The picture is 2 ft. 6 in. by 3 ft. 7 in., painted on very old oak. A tapestry of the picture is hanging in Haddon Hall, and belongs to a set of three hangings, "History of the Apostles." Their records place the tapestry before 1670. The picture is dark and rich in colouring; the photograph has

been taken at a sharp to show detail. On a dark brick by window is a mark like this letter "P." Did any old master so initial his pictures? It was bought forty-eight years ago. We would very much like to know who painted it.

Yours faithfully,

J. B.

## UNIDENTIFIED PAINTINGS No. 72 (No. 94). No. 73 (No. 95).

DEAR SIR.—Your issue of November 1746 contains a painting under No. 72.

This is a well-known picture. The original

Carlo Dolci,  
1616-1687, is contained in the  
Uffizi, Corsini Gallery  
in Florence.

A copy of this picture is given in the  
"Uffizi Catalogue,"  
edited by L. Forte  
Herczeg, Director of  
George Hay, published  
by Messrs. Low, London  
(price, 1s. 6d.).

This picture, that  
I used to have been  
attributed to Raphael, as I pos-  
sess a very fine copy,  
brought from Italy per-  
haps thirty or forty years  
ago. It is unsigned, but  
on the back of the oak  
panel is written the  
inscription, "Messer Carlo Dolci di Cor-  
ciano, and the legend  
"P. 1616 in Florence."

I also have a picture  
post-card of this picture,  
printed in Berlin, and called "Carlo Dolci, "The  
Poesia" (Gai, Corsini, Florence).

In every reproduction the details are exactly alike.



OLD UNENGRAVED PAINTING

though the expression of  
the face is different.

I think a great deal of  
my copy, which is very  
beautiful in the flesh-  
tints and in the minute  
detail.

I would be pleased  
to submit the post-card  
to your correspondent,  
if she will return it to  
me.

Yours truly,

CHAS. O. FRIEMANN,  
J.P.

#### UNIDENTIFIED

#### PAINTING

No. 72 (NOVEMBER  
NUMBER)

DEAR SIR.—The un-  
identified picture No. 72  
in the November, 1913,  
*CONNOISSEUR* is prob-  
ably a copy of *Zar  
Poesia*, by Carlo Dolci.

I have an engraving of this painting by Raphael  
Morgagni made in 1827, which is like the picture  
reproduced in *The CONNOISSEUR*, except that



2.—SIXTEEN PLATES

the engraving shows a little more of the book in the lower-right-hand corner of the picture, and all of the bow of ribbon.

Can any of the readers of THE CONNOISSEUR tell me the names and addresses of the owners of the following portraits by Gilbert Stuart, and also where I can obtain photographs of these portraits:—

- Earl of Dartrie (1785).  
Col. W. White, F.R.A.S.
- Captain Gell.  
W. Grant, Esq., of Congalton, Skating in St. James' Park.
- \*Charlotte, Countess Talbot.  
Hon. John Beresford (1738-1805).
- William Brewster (1729-1794).
- \*Henry, Earl of Carnarvon (1741-1811).
- Eusby Cleaver, Bishop of Cork (d. 1819).
- Wm. Cumberland Cruikshank (1745-1800).
- Wm. Barron Cunningham (1733-1790).
- \*Richd. Earlom, engraver (1743-1822).
- J. G. Facius, engraver.
- \*Rt. Hon. John Foster, Speaker, Irish House of Commons.
- \*Henry Grattan (1746-1820).
- \*Capt. John Harvey, R.N. (1740-1794).
- \*Francis Rawdon Hastings, Earl of Moira, originally owned by Dr. Hayes.
- John Henderson, actor (1747-1785).
- \*Thomas Malton (1748-1804).
- George, Duke of Manchester (1737-1788).
- \*William Preston (d. 1789), Secretary to Lord Lieutenant of Ireland.
- \*Admiral Thomas M. Russell (1739-1824).
- \*Thomas Sheridan, A.M. (1721-1788), father of Richard Brinsley Sheridan.
- \*John, Viscount Sydney (1764-1836).
- \*Richd. Warren, M.D., F.R.S. (1731-1797).

Those marked \* are known to have been engraved.

Very respectfully, LAWRENCE PARK  
(Groton, Mass.).

#### REMOVING STAINS FROM MARBLE.

DEAR SIR.—Could any of your readers oblige me by informing me what is the best thing to remove stains from marble? I have had a marble statue sent to me from Italy, which was packed in wood-wool. It got wet, and the wood-wool has left a lemon-coloured



94 UNIDENTIFIED PAINTING.

stain on it. It is made of white marble. I have tried to remove it with hot water and soap, but it has failed to answer the purpose, and should be glad to know if there is any way possible to get this stain out.

Yours truly,  
H. M.

Dear Sir,

In a recent

of house painting, etc., by Davidson:—"Mix soda, pumice stone, and finely-powdered chalk, in proportions of two parts of the former to one each of the latter; pass these ingredients through a fine sieve and mix them with water so as to form a paste of some consistency. This paste, on being well rubbed into the marble, will remove the stains; the marble is then to be washed with soap and water, when a beautiful polish will be produced."

I do not know if the latter recipe is safe to be used if the statuary is valuable, especially if used by amateurs. You should not accept any responsibility.

S. W. L.

#### UNIDENTIFIED PAINTINGS (Nos. 95 AND 96).

DEAR SIR,—I am sending, in the hope that you may think them of sufficient interest for publication, two photographs of two pictures in my possession, and any information you or your readers can afford me will be very greatly appreciated. No. 95 is a painting on an old oak panel, measuring 27 in. by 21 in. I found the picture in a very dirty condition in a small Scottish inn. The only part then visible was the figure seated on the throne, and the head of the old man with the white beard. An expert has seen this, and at first was of the opinion that it was a Rembrandt pure and simple. On careful examination of the picture, he suggested that the central figures were by Rembrandt, and those in the background, which are very indifferently painted, by his pupil, Ferdinand Bol. The lighting and grouping are fine; the figures in foreground, particularly the head of the old man with beard, are very finely painted. But the subject is difficult to understand. The turbanned figure on the throne suggests the East, while the supplianting figure

and others  
100-200.  
I have  
seen  
one  
of  
these  
in  
London  
but  
it  
was  
not  
so  
well  
done  
as  
the  
one  
you  
have  
seen.

The second  
photograph is  
a manuscript  
on vellum  
which  
many have  
suggested is by  
Monogrammer.

The work is  
large, the detail extraordinary, colouring rich and  
strong. The photograph falls very far short of the  
original; the lights and shades on the clothing, the  
minute detail of the baldric, shoes, bows, and ban-  
dages, is of almost microscopic fineness. It seems  
curious that this should be so, while part of the work  
is merely pencilled in. The subject seems to be a  
herald reading  
a proclamation  
to wounded  
prisoners of war.  
The picture  
is 100 x 120  
cm. on  
a kind of  
paste-  
board — which  
over a long  
time has been  
mounted on  
canvas.

Yours very  
truly,

G. B. ROGERS.

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THE MELLOM SANDS  
THE BEACHES  
THE COAST  
THE FORESTS  
THE VILLAGES  
THE COUNTRYSIDE  
THE HILLS



with gold buttons, fair hair, and light-blue eyes. The frame of same is also gold; real hair at the back, with monogram. Perhaps some of your readers may recognise it.

Thanking you in anticipation,

I am, Sir,  
respectfully yours,  
J. J. DOWDALL  
(Malta).

PAINTEGS BY  
THEODOR OTTO  
LANGERFELDT.

DEAR SIR,—Will you be good enough to let me know whether there is any demand for (and, if so, at what figure) the water-colour sketches of an American artist named Theodor Otto Langerfeldt, who died in Boston, U.S.A., in 1906? "Who's Who in America" for 1905 gives the late Mr. Langerfeldt a fair position in the art-world of America. If you could give me the name of a dealer in Boston or New York who would act for me in case there is any chance of obtaining a fair price, I should be grateful.

Thanking you in anticipation,

Yours faithfully,  
JNO. L. KUHLMANN (Cape Town).

PORTRAIT OF JAMES CURRIE,  
No. 78 (NOVEMBER NUMBER).

DEAR SIR,—With reference to the above, may I inform the enquirer, Mr. John Lane, that there is a copy of the same print at the Deffett Francis Art Gallery, Swansea. I may say there is lettering on it, but very indistinct. However, it is



197.—PAINTING ATTRIBUTED TO VAN DYK.

was the son of Cosimo II, and Maria Maddalena of Austria, whose Hapsburg mouth he inherited. He was born in 1617, and died in 1675. He was a great

collector of pictures, and a patron of art. His portrait by Baciccia is to be found in the Uffizi Gallery at Florence, and also his bust. Another bust by Bernini is in the Louvre.

Yours truly,

M. PIETRINA BROCKELBANK.



18.—EXHIBITION OF NOVEMBER.

catalogued as by William Say, after Sir Thomas Lawton. William Say was born in 1798, and died 1834. I imagine Sir Frank Short has looked over every print in the gallery before it was opened, so there can be no doubt whatever as to its being by "Say." Glad to have given this little information.

I remain,  
Yours very truly,  
A. L. LEHANE.

UNIDENTIFIED  
PORTRAIT OF  
A CARDINAL.  
No. 77.

DEAR SIR,—The unidentified portrait of a cardinal is, I think, that of Leopold de Medici. He

UNIDENTIFIED PAINTINGS  
Nos. 78 AND 79.

NOVEMBER NUMBER.

DEAR SIR,—With reference to the above, the former is certainly a copy of the celebrated canvas, *Poetry*, now in the Uffizi Gallery, Florence, painted by Carlo Dolci when a young man, for the head of

the Constitution  
and the  
Bill of Rights  
will protect the  
rights of the  
people.

N. 72. - *Scutellaria*  
- *lanceolata*  
N. 73. - *Scutellaria*  
- *lanceolata*  
the plant is  
of the month  
positive. See  
page 10.

VOLUME 118, NO. 1

J. | C. |

## THE VIBRATION OF PANES.

DEAR SIR.—  
As you have en-  
trusted me with  
the publication  
of your "Theo-  
ries of the His-  
tory of the  
United States,"

CHAPTER V  
METHOD

myself on an old picture in a very bad state—almost beyond the power of time, and should like to know how to proceed. I can paint a

Portrait. If the information I seek has already appeared in the magazine, which is most probable, perhaps you would kindly draw



ON PAINTING ALLEGORIES TO VAN DYCK

in 1894, never did so.—Yours faithfully, ARTHUR A. M.  
LAYARD (Major).

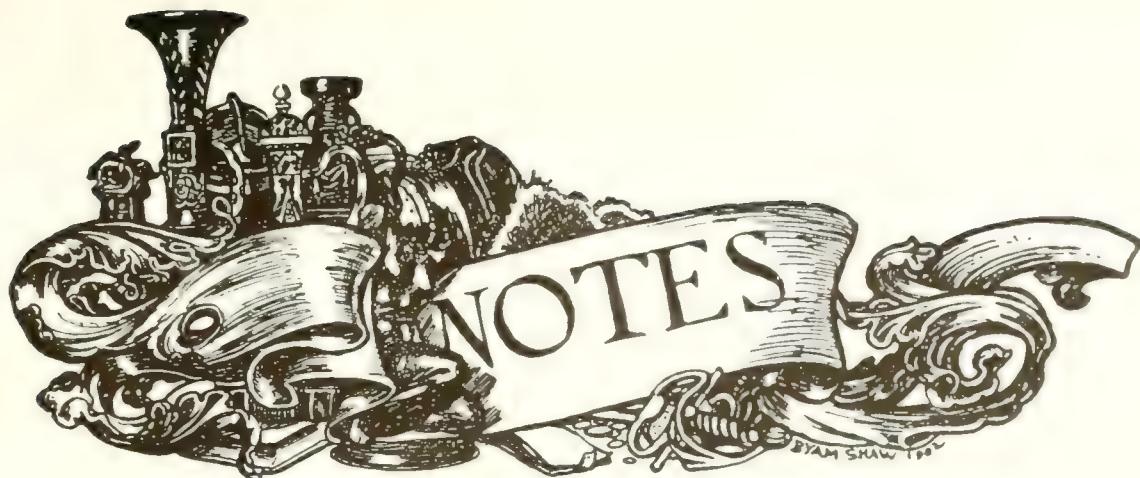
HILLARD'S MINIATURE OF  
FRANCIS BACON.

SIR.—An American client of ours desires to know who is the present owner of Hilliard's miniature of Francis Bacon. Can any of your readers give this information?—Yours faithfully,

### REFERENCES



W. WILHELM



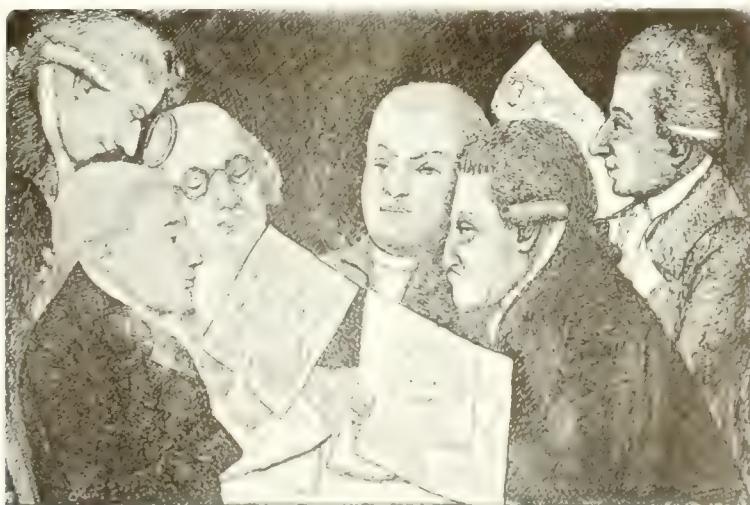
IN going over some old prints I came upon the enclosed, entitled "Connoisseurs," which is one of the plates engraved and published in Edinburgh about a hundred years ago under the title of *Kay's Original Portraits*. It shows that there were connoisseurs in Edinburgh even in these days. I send it to you in case you should think it might be of interest to your readers as a reproduction.

The figures represent Mr. William Scott, Mr. James Sibbald, George Fairholme, and James Kerr, old Edinburgh connoisseurs of the end of the eighteenth and beginning of the nineteenth centuries. For an interesting account of these worthies your readers are advised to consult *Kay's Original Portraits*, published in Edinburgh.

#### Rembrandt's Mahlstick

COUNTRIES are continually gaining and losing their art treasures. Only a short time ago some fine

wrought iron gates went from this country to America, and this loss to the Motherland was quickly followed by a gain which took the form of Rembrandt relics—his ivory palette knife and his tortoiseshell mahlstick—which an English collector obtained from Holland. The mahlstick of tortoiseshell is something over a foot in length, and tapering, and the palette knife possesses a handle of rude shape and a thin, flexible blade of ivory. Accompanying them is a framed document on vellum, with the signatures of their successive owners, headed by van Ruisdael's. It is given by him at Haarlem on May 14th, 1670, and subscribes the statement that he bought these articles (which he names)—along with some chalk and ochre, that have vanished—at a public sale in Amsterdam in 1669, from the estate of Rembrandt van Rhyn, Hermansz. He says that they were in daily use by the great Master, out of respect for whom he will always treasure them, and he further suggests that succeeding owners should also attach their signatures



THE "CONNOISSEURS"

FROM "KAY'S ORIGINAL PORTRAITS"

the artist. At this apparently they did. Rumsby, in his *History*, says:—“It is seemingly the mattock and palette knife remained in the possession of his heirs until 1777, when, in that year, the m. 1777 Constantin Netscher's name appears to the statement that he had sold them to the Ruisdael family. In 1742 L. van Gool says he bought them at the Hague. They were in the hands of Albertus Brondgeest in 1790. W. Pieneman (presumably Jan Willem Pieneman) bought them from an art dealer in the Hague in 1832, and they passed shortly afterwards to his pupil, Heymans. In the Heymans family they remained until quite recently, when they were sold in Holland, and came to this country.

An art-lover has secured these relics of the art of Rembrandt for the nation, and generously offered them to the National Gallery. Sir Charles Holroyd, the Director of the National Gallery, now awaits the sanction of the gift by his Board of Trustees.

For art collecting and collecting is an art—is trebly rewarded. Besides the education a connoisseur acquires (a collector is always learning and finding out new things), and the delight his treasures afford him, he discovers that, from

A Record in Philatelic History  
a purely mundane point of view, the labour and pains his collection has cost him is more than repaid. A good illustration of this truth is given by the recent sale of the late Earl of Crawford's collection of British postage stamps for £20,000. The purchasers were Messrs. Edwin Healey and Company, the well-known stamp dealers of the Strand, and Wormwood Street, City, who acted on behalf of Mr. R. B. Sparrow, of Talybont-on-Usk, Brecknockshire. This will be noted down in the pages of philatelic history as the record price paid for a collection of stamps of any one country. A United States collection which was also formed by the late Earl remains in the hands of the present possessor of the title.

The late Lord Crawford, whose library of philatelic books was bequeathed to the nation, was during the last fifteen or twenty years of his life one of the most prominent of English stamp collectors, says *The Times*. With a thoroughness which was characteristic of him as a collector of rare books and Napoleoniana, he spared no pains or expense in this pursuit. He mastered the intricate niceties of scientific philately, and became regarded as one of the greatest living authorities on the subject.

The British series now purchased by Messrs. Healey consists of tens of thousands of stamps, for, to begin with, there are over 200 reconstituted sheets of 240 stamps each. It comprises, as a whole, a collection

of proofs, essays, and trials of early British stamps up to the last issue of King Edward VII., and many of these are unique. One of the gems of the collection is a sheet of the first 1d. black stamp with “V.R.” in the upper corner; this is of extreme rarity. Another is the nearly complete sheet of the 2d. blue, 1840 (no lines), and in splendid condition. A further remarkable feature of the collection is the complete set of imprimatur proofs of all British stamps issued, each stamp having the plate attached. This is the only set in existence bearing the plate numbers, and is almost priceless. The Telegraph stamps contain all the rare varieties, in used and unused condition. The collection of College stamps is considered by experts to be the finest in existence.

The whole collection has a special and personal interest, inasmuch as it has been annotated with autograph notes by the late Earl.

After the new owner has supplied his own wants from the collection, it is understood that the remainder will be placed on the market by Messrs. Healey.

During the last thirty-five years a large number of big stamp sales have been effected. In 1882 £8,000 was given for Judge Philbrick's stamps, among which were the two exceedingly rare “Post Office” Mauritius. In 1894 Mr. M. P. Castle sold his Australian stamps to a firm of London dealers for £10,000; and Mr. R. Ehrenbach, a London merchant, disposed of his stamps to the German Empire for £6,000. In 1909 Mr. W. H. Peckitt paid £24,500 for Sir William B. Avery's collection of the postage stamps of the world.

THE Metropolitan Museum of New York has recently acquired three important Italian paintings, including a *Pietà*, by Carlo Crivelli, New York's Gain a panel 28 in. by 24 in., with half-length figures. It was originally in the Bisenzio collection at Rome, when it was known as a Mantegna, and was purchased by the late Lord Dudley, who lent it to Manchester in 1857, and on two occasions to the Old Masters at Burlington House, 1871 and 1892. Mr. Berenson enumerates it among the genuine pictures by this artist. At the Dudley sale at Christie's in June, 1892, this *Pietà* fetched only 330 guineas.

The second Venetian picture is described as Moroni's *Portrait of Bartolommeo Bongio*. Probably the artist is not the more famous Giovanni Battista Moroni, but Giovanni Francesco Morone, by whom a portrait of Bartholomeus Bongus was exhibited at the British Institution in 1861 by Lord Faumont. The third picture is a picture of two boys by Tintoretto.

### French Prisoners' Work

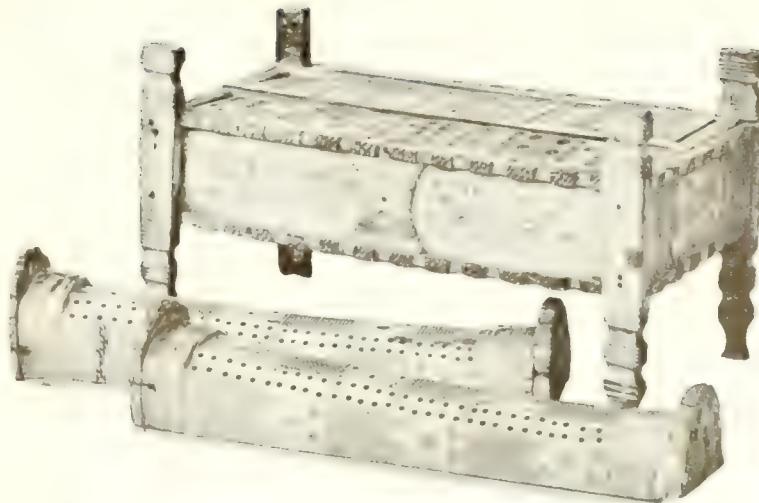
In your issue for May, 1900, you published an article of mine upon "Straw Planting and French Prisoners," with many illustrations.

Since then I

have acquired other examples of the work of these ingenious foreigners, who were detained upon our shores much against their will—a box of dominoes, evidently made from beef bones. The exterior is elaborately worked, and would form a cribbage board; the legs are "Empire," much in vogue at that period. The two lids (if I may so name them) run in a fine groove, the outside being scraped and polished, the inside left in its natural state. The box contains a great number of dominoes, the "doubles" running much higher than those now in general use. They have all evidently been made from pieces of bone saved from the prison joint.

### The Wisdom of Solomon

THE wisdom of Solomon is proclaimed in a two-fold manner on the east main staircase of the Victoria and Albert Museum, where recently have been placed ten English tapestries of the sixteenth century. They consist of panels embroidered with wool and silk on canvas



BOX OF DOMINOES MADE BY FRENCH PRISONERS OPEN

(petit point). The subjects are various, and so far it has not been possible to identify them except in one instance.

The only painted and where the sabots easily recognis

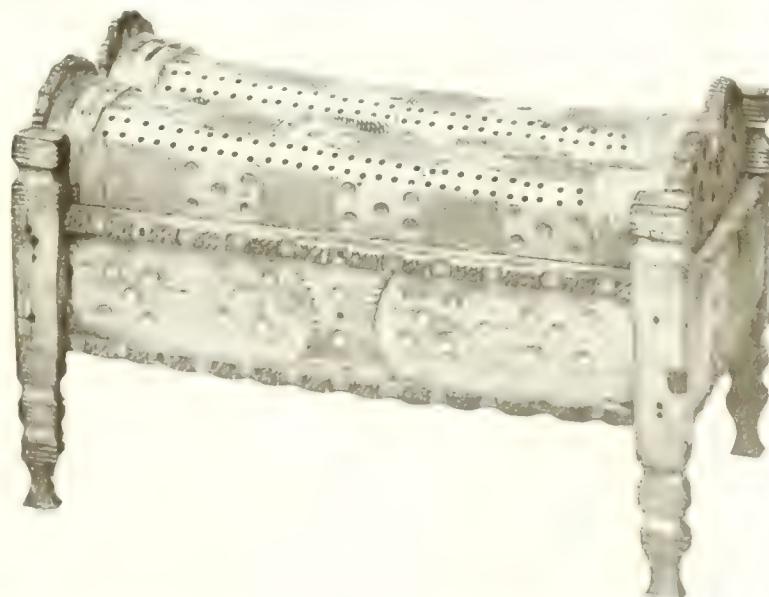
depicts the Judgment of Solomon. In it the king is seen upon his throne, sceptre in hand, facing the spectator. On either side of King Solomon is an attendant. A soldier enters on the left bearing the infant.

The true and the pretended mother are represented, the former imploring the king upon her knees, and the latter advancing with a happy countenance. In the background are trees and buildings. An ornamental border at the top and bottom complete the work.

The largest of the panels has a central scene representing seven persons, several of whom are seated at a banquet.

Another of the panels seems to represent Queen Elizabeth herself bearing her sceptre and surrounded by courtiers. Of the rest, several appear to be illustrations of scenes in one of the old romances.

All the paintings follow one another in a series of which there are from a dozen original of the period tapestries.



ENGLISH TAPESTRIES

Robert  
Browning's  
Bookcase



## 10:11 A.M.—CROWN'S BROADCAST

She was a congenital work at our bookshop.  
I am writing to Mary Passy Mittford, the author of *Our Village*, with whom she kept up a correspondence from time to time after their first meeting in 1836, and continued until Miss Mittord's death in 1855. Mrs. Browning writes under the date of July 4th, 1848, "When Robert and I are ambitious, we talk of buying Balzac in full some day, to put him in our bookcase from the Convent, if the carved wood angels, infants and serpents should not

Whether this design was carried out or not is not stated. The bookcase was a prominent feature of the Salon at Casa Guidi, the house at Florence in which the Browns lived until the death of Mrs. Browning in 1861. Within a few weeks of this sad event Browning left the city never to return to it; but before he went he had a "very exact picture" made of the salon, the favourite room of his wife, and where she usually sat and wrote, in which the bookcase appears.

from its associations' with the two poets, the bookcase is an ornamental and well-designed piece of furniture, which bears testimony to Robert Browning's artistic taste. More than any of his other possessions, it reflects the complex personality of the poet. He had created it according to his own fancy, and there is about it a feeling of both England and Italy, the two countries in which Browning lived, and from whence he gathered the themes of nearly all his poems.

A **COMPLETE HISTORICAL SURVEY** of the work of the Forest County Council was issued from the offices of the Council recently. Compiled by Sir Lawrence Gammie, the Clerk to the Council, it reviews the work of the Council from the time of that body's formation. It indicates not only the powers and duties of the Council, but the circumstances in which those powers and duties were obtained. In many cases this historical treatment dates back to early times.

**Old Carved Jade**

We give an illustration of a small but interesting collection of old carved jade which has recently been on view at the Chinese Exhibition at the Whitechapel Art Gallery, and forms part of the "Heathbourne Lodge" collection. The large right and left-hand pieces shown on the top shelf of the showcase are a "Ming" camphor-coloured altar wine-jar and a "celadon"-coloured altar vase respectively, the centre-piece being of "lavender" in the design of a mountain scene on the mythical "Island of Immortality." On the extreme left is a rice-bowl of translucent jadeite.

On the second shelf, in the centre, is a "chiping," or table picture, next it on the left being a Buddhistic figure, and adjoining it a vase and cover of "turquoise" colour, with design carved in high relief of the "Dragon and sacred gem." Next the screen on the left is a twin vase of pure "mutton fat" colour, and close to it a vase of pale green with the "fung-wang" bird (the insignia of the Empress).

On the third shelf in the centre is a "hsiang lu," or incense burner, with ring handles, "celadon" colour, and of an exceedingly fine polish. Adjoining it on the left are the twin figures of "Unity and



"Harmony," of lavender colour, and the vase following is a copy of an ancient bronze altar vessel, and on the right of the "koro" is a vase and cover of the brilliant "emerald-green" jadeite so highly prized by collectors. On the extreme left is an artist's water-dish of

"mutton fat" white,

carved in high relief in the form of a lotus flower, and formerly in the famous John Edward Taylor collection. At the back of the left of the centre is a copper and ormolu gilt figure of the Goddess of Mercy, and on the right three plaques of "mutton fat" white jadeite, which form part of a "ju-e," or sceptre.

On the lowest shelf is, in the centre, a fine specimen of "Soo-chow" lacquer of "sealing-wax" red colour, and in front of it another copper and ormolu gilt "god"—a Buddhistic figure seated on a lotus throne. Right and left are altar and wine

bronze.

What makes the collection of more interest is that each piece is labelled with full description of its character, dynasty

and date, many pieces being of the fifteenth and sixteenth centuries, and none later than the seventeenth.



IRON HERETIC'S GIRDLE  
OF VIEW

The photographs shown represent an iron girdle in which a heretic is supposed to have been buried in 1457. It was found in the fifteenth century at the Lollards' **A Heretic's Girdle** [Mr. Murchie Heath, Norwich]

and many suffered in the religious persecutions. It is reported to have been found there in 1457, and was formerly the property of a warder of the Norwich Castle prison, of whose son it was recently bought for 15s. It is in excellent preservation, and quite complete, with the exception of the padlock with which it was fastened.

A NATIONAL ACADEMY OF ARTS has recently been founded in Lima, Peru, by an old Paris Beaux Arts graduate, M. H. Arias de Solis, who, in compliment to M. Solis's old instructor, is to be called the "Bonnat Academy." The Academy proposes to make known the art of Peru, and its first exhibition

will be held in October. M. Solis, ne

A REPORT emanates from Paris to the effect that Rodin is engaged, on what will probably be his last important work, at the Hotel de **Rodin** Biron. It is also stated that the great sculptor is not in robust health.

THE silver vase-shaped caster illustrated is a fine example of the work of Simon Pantin, who flourished at the beginning of the eighteenth **Queen Anne Caster** century. It is chased with foliage and strapwork on a matted ground in upright panels, and engraved with a coat of arms in a chased laurel-wreath border. Its date is 1700.

"Portrait of Beatrice de Cusance, Princesse de Cante-Croix, Duchesse de Lorraine" (canvas, 82½ in. by 48½ in.)

SPEAKING of this work, Lionel Cust, M.V.O., says: "In March, 1634, Sir Anthony Van Dyck obtained leave from his royal master to return for a time to his



native country. His patron, the wise old regent, Isabella Clara Eugenia, was dead, and pending the arrival of her successor, Don Ferdinand of Austria, the government devolved upon Prince Thomas of Savoie-Carignan, then commander-in-chief of the Spanish forces in the Netherlands. The Spanish court at Brussels also contained a brilliant galaxy of princes and princesses of the royal house of France, who found it expedient to live for a time beyond the reach of France's dictator, Cardinal Richelieu. The arrival of the new Regent in November, 1634, was the signal for a great assembly of such notable people at Brussels. Among them were the queen-mother of France, Marie de Medicis, and her younger son Gaston, Duc d'Orleans, with his wife Marguerite de Lorraine and her sister Henriette, Princesse de Phalsbourg, sisters to Charles, Duc de Lorraine, one of the finest soldiers and most gallant gentlemen of his day.

"This court circle must have been much excited by the arrival at the house of her sister, Comtesse de Berghes, in Brussels, of the fascinating Béatrice de Cusance, daughter of Claude François de Cusance, Baron de Beauvoir, from her home in Burgundy near Besançon. This lady had already attracted the attentions of the Duc de Lorraine, and was therefore sent to her sister at Brussels in order to avoid her exalted suitor. Early in 1635, evidently with this intention, she was married at Brussels to Eugène Leopold d'Oiselet, Prince de Cante-Croix. It must have been just at this time that Van Dyck painted her, as seen in the portrait at Windsor Castle, with her foot on the step of a balcony, attired in black velvet dress and white gold-embroidered silk petticoat, casting a bewitching and amorous glance at the spectators, as she seems to be passing across the scene.

"Indeed, the life of Béatrice de Cusance from this date was one of romance, in addition to some historical importance. After the battle of Nordlingen in 1635, the Duc de Lorraine joined the family circle at Brussels, and became more of a slave to his passion than before. Although the duke himself had for years been married, and Béatrice now had a husband of her own, she posed openly as the *fiancée* of the duke. The death of the Prince de Cante-Croix, in



1637, removed one obstacle to their union, and sufficient excuse was put together for trying to obtain the consent of the Pope to the annulment of the duke's first marriage. Without waiting for this, however, the Duc de Lorraine and Béatrice de Cusance were made man and wife at Besançon, and the lady assumed the name and rank of Duchesse de Lorraine. The Pope, however, pronounced against the validity of the marriage, and refused to grant a dispensation.

"The Duc de Lorraine's affections began to wane, but were revived by the birth to Béatrice of a son, afterwards Prince de Vaudémont, and a daughter, Anne, afterwards Princesse de Lillebone. For a time all went well, but the duke was soon attracted by other charmers elsewhere; while Béatrice gave cause herself for jealousy on this account, one of her lovers being the young Prince of Wales, afterwards Charles II. The Duc de Lorraine was taken captive to Spain, and kept there some six years. Béatrice, however, never faltered in her intention of becoming Duchesse de Lorraine by hook or crook. When the duke was released she reiterated her claim, goaded the

more by the duke's frequent desire to marry somebody else. At last, when actually on her death-bed, she obtained her wish, and was legally united to her inconstant lover, who was at once released from his bonds by her death on June 5th, 1663. She was buried at Besançon, and her husband soon after, at the age of sixty, took another wife, who had only attained the age of thirteen.

"The story of Béatrice de Cusance is hardly edifying; but Van Dyck has immortalised on his canvas the fascination which she exercised over the wayward duke, to say nothing of incidental admirers. *Tout comprendre est tout pardonner*, and one can forget her frailties in the admiration of her portrait.

"It is uncertain when the portrait came into the royal collection. Judging from the verses addressed to it by the poet Richard Flecknoe, the portrait must have been in the possession of Charles II. It may have been a gift from Béatrice herself, for, besides their reputed *liaison*, Charles had been able to render special service to the Duc de Lorraine after the duke's release from captivity in Spain. The picture, however,

does not appear in any royal inventory until quite recently. A repetition is at Warwick Castle, and another at the Earl of Lichfield's at Castle Holme.

EXHIBITION OF THE WORKS OF ANTONIO CANALE, CALLED CANALETTO

"The Island of S. Michele"  
By Antonio Canale

The son was at first occupied. He studied painting also under Luca Carlevariis, four of whose paintings are in the royal collection, and, while still young, went to Rome, where he devoted his time to the study of the architecture there, both ancient and modern. On his return to Venice he settled down to paint the "canal" landscapes of his native town and the surrounding lagoons, and continued to practise as a "decorative" painter or etcher until his death at Venice on April 20th, 1768.

"Canaletto's paintings reveal his early training as a scenic artist and as a careful student of perspective. By continual repetition of the same or similar subjects he attained a somewhat mechanical, but great injustice has been done to Canale's memory through the countless numbers of copies, imitations, and versions of Canale's Venetian paintings which were imposed upon foreigners in Venice at a period when it was the fashion to bring home such paintings as reminiscences of foreign travel and the grand tour.

This view of the Island of S. Michele, with Mazzorbo in the distance, taken from the Fondamenta Nuova, in the School of the Misericordia at Venice, is a fine example of evening light, and the atmospheric effects of sky and water have a very pleasing effect. It appears to have belonged to the Earl of Sandwich, and is one of two

works by Canale in the Royal Collection.

The picture is a copy of the original, which is now in the collection of the Earl of Sandwich.

It is a copy of a picture of the same subject

by Canale, which is now in the collection of the Earl of Sandwich.

It is a copy of a picture of the same subject

by Canale, which is now in the collection of the Earl of Sandwich.

Dresden, Vienna, and elsewhere north of the Alps

have been attached by the undiscriminating traveller to both painters alike.

Canaletto's long residence in Venice was interrupted by a visit to England in 1746, encouraged, no doubt, by the arrival of his numerous English customers, and, as it would appear, that of his fellow-countryman Giacomo Amigoni, who was then resident in England. He stayed in England about two years, or possibly part two or three years during the period. He painted several pictures for his noble patrons, including a number of views of the Thames, two of which are now in Windsor Castle. His work in England was not so successful as at Venice, the atmospheric effects being so very different. Topographically, Canale's English views are of great interest, but they do not show any special distinction as compared with the work of English or Dutch artists of that period."

This has been ascribed as the age of the buckle, which not infrequently, as authority avers, figure as wedding presents.

**The Age of the Buckle** Though the modern buckle is not the charm of the old-fashioned paste one, it is, nevertheless, in demand, and many of them are costly. The present-day fashion demands the buckle with the vogue of the draped-dress gown, the slipper-shoes, and black velvet necklace bands, for which a buckle is essential both as a fastener and an adornment.

MR. BERTHOLD DOBELL, the well-known bookseller and publisher of James Thomson's *The City of Dreadful Night*, has just sold by cable to the Library of Congress at Washington his unique collection of some 1,500 private printed books and pamphlets. The collection represents the boom of nearly forty years, and during the whole of that time Mr. Dobell, who has had unique opportunities, has been setting aside every book and pamphlet printed for private circulation which he could obtain.

A FRENCH EXHIBITION. I need hardly say that the

recent exhibition at Finchley, Middlesex, England,

of the collection of the Earl of Sandwich, "The Wedding Veil of Marie Antoinette,"

one of the most interesting exhibits

in the collection of Queen Marie Antoinette

Antoinette, M. T. P. Benson,

and others, is to be congratulated on the

success of the exhibition.

It is a copy of a picture of the

Wedding Veil of Queen Marie Antoinette,

which is now in the collection of the Earl of Sandwich.

It is a copy of a picture of Queen Marie Antoinette, and an

earlier picture to be included in the collection. Mr. Scott Getty gave to Lord Sand-

wich and Mrs. Linton inaugurated the exhibition, the first of its kind in the country.









### Growing Demand for Japanese Colour Prints

A COLLECTION of Japanese colour prints, "formed by an American artist residing in Europe," was sold recently by Messrs. Sotheby, and the prices realised were to show the growing demand there is for the work of this remarkable island people. Several by Sharaku made excellent prices; while Bando Hikosaburo, half-length portrait of a male character, fetched a good sum.

### English Astrolabe Planisphere

AN unique *astrolabe et d'art* has been presented to the British Museum by Mr. Rosenheim, of Hampstead, in the form of a fifteenth-century English Astrolabe Planisphere, doubtless the only known specimen of English make; the engraved stereographic projections of the sphere on the brass discs are for Berwick, Newcastle, York, Nottingham, Oxford, and Dover. Except for the modern jewle and label, the instrument is in its original condition; and it was described in a lecture read before the Society of Antiquaries in 1890 by Chancellor Fergusson. It is said that this particular astrolabe passed through the hands of Chaucer.

MR. BANNISTER FLETCHER, in a lecture at the British Museum recently on the Greek invention of the "Orders" of architecture and the origin and evolution of the Doric Order on the mainland and in the colonies in Italy, Sicily, and the Ægean Islands, observed that it was indicative of the modernity and alertness of the Greeks that they displayed such adaptability as colonists, and so readily recognised the importance of providing for religious worship and for recreation. So in all Greek colonies there were temples for the gods and theatres for men. Lantern views of temple ruins at Paestum, Selinus, Corinth, and Athens showed the use, dating back to 700 B.C., of their wonderful invention of supporting column and supported entablature, which make up the "Order." These artistic, beauty-loving Greeks adjusted the proportion of the parts of the "Orders" so delicately that they could no more be



AN ARRAS CUP AND SAUCER

proximity to the spot—the old gaol of Newgate—in which Mrs. Fry worked so devotedly in the early part of last century.

THE statue of Louis XIV., of which a plaster cast was recently sold in Paris, is only one of many. Indeed,

**The Vanity of Louis XIV.** as is well known, at one time His Majesty forbade any other statues than those of himself to be set up in his dominions. The story of the Estates of Béarn is typical. This assembly had petitioned for leave to erect a statue to their countryman, Henri IV., and Louis replied that a statue to himself would be more appropriate. The Estates obeyed, but had the wit to gain their point by inscribing under the monument, "To him who is the grandson of our great Henri."

THE cup and saucer illustrated above are a product of the factory which flourished for a few years at the end

**An Arras Cup and Saucer** of the eighteenth century. Richly gilt, with birds and branches on mottled

bears the mark of the factory, A. R., under the glaze.

seriously violated without loss of harmony than could the proportions of the human figure. The "Orders" had successfully challenged competition through the centuries; they had invaded all countries, and had just been unveiled on the front of Buckingham Palace. Mr. Fletcher balanced the probabilities as to the origin of the Doric Order, which was grave, severe, and sturdy, like the stern, hardy, colonising Dorians.

### A Statue by A. Drury, R.A.

THE Corporation of the City of London have, through the First Commissioner of Works, been presented with a statue of Elizabeth Fry,

the prison philanthropist and reformer, by Mr. Alfred Drury, R.A. The donor, a lady, desires the gift to be anonymous. The statue will be placed at the top of the staircase, beneath the dome, in the new Sessions House

on the Old Bailey.

—A. T. G.

CONNOISSEURS and lovers of old London will deplore the removal of the house at No. 38, St. Martin's Street, to Lower Speech, where Sir Isaac Newton lived from 1727 to 1725.

**The Fall of the House of Newton**  
—  
“...W. W. W. writes to me, rates London houses, “The house in which he died, lying on the roof, after being left to some one at a Sunday school, was taken away and sold to a brewer, about 1860.... Newton used to say that the happiest years of his life were spent in this observatory. Until 1824 it was kept up for the inspection of the curious, and was visited by thousands.” According to the same authority, Dr. Burney, the musician and friend of Dr. Johnson, afterwards lived in the house, and here was born his daughter Fanny, afterwards Madame D'Arblay, and here she wrote her first novel, “*Evelina*.” The Local Government Committee of the London County Council has been urged by Sir Archibald Geikie, President of the Royal Society, Dr. Flinders Petrie, and others, to take steps to preserve the house. Unfortunately, however, the committee reports, it is not possible for this to be done. The building has been carefully examined, and has been found to be in such a bad, and even dangerous, condition, that any attempt to preserve it would be hopeless.

#### Denmark's Man of Letters

DR. BRANDES, the famous Danish *Litteratur*, who is on a visit to this country, speaking before the Royal Society of Literature, said that, with regard to literature, Denmark had given to England the subjects of one of its most important ancient poems, “Beowulf,” and Shakespeare's “Hamlet.” In later times the countryman of North had been profoundly and enduringly influenced intellectually by England. It would be difficult to show a corresponding influence of Danish literature on that of England. Speaking for himself, he could say that he regarded his own contribution to English literature as a present to his father.

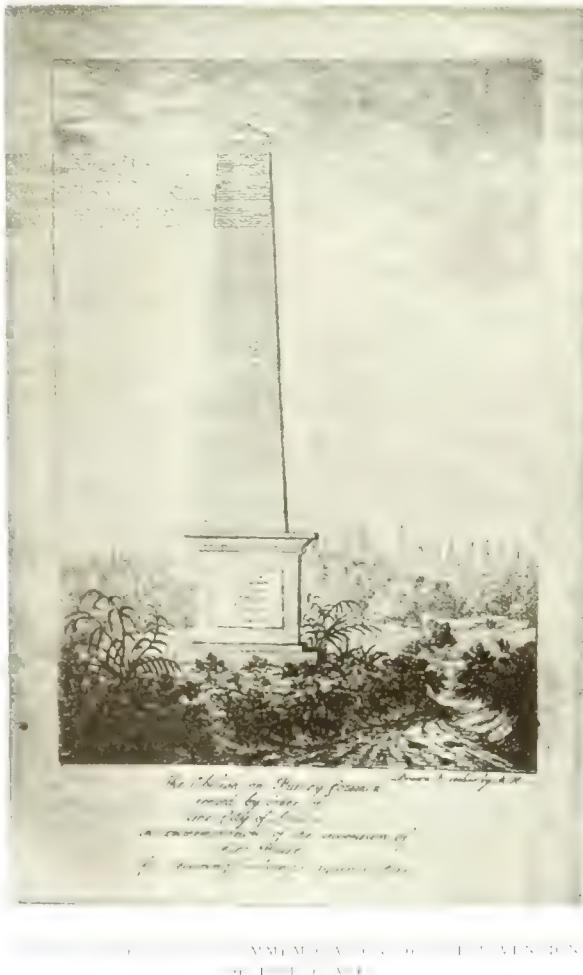
#### The late Miss Wedgwood

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—  
—  
—  
—  
the death of Miss Julia Wedgwood, whose death occurred at her residence

Miss Wedgwood, who was born in 1833, was the great-granddaughter of Josiah Wedgwood, who won fame and fortune by his art in pottery. Her father, Hensleigh Wedgwood, was an eminent philologist, and her mother was a sister of Darwin, the great naturalist. Sir James Mackintosh, the philosopher, was her great-uncle. By tradition, therefore, Miss Julia Wedgwood was predisposed towards intellectual interests, and to her heritage of vigorous mental ability she added an original literary talent. Her most noteworthy book was *The Moral Ideal* (1888), in which she studied the development of civilisation from the point of view of ethical ideals. In her review of various nations and epochs the author showed a wonderful grasp of history and literature. Miss Wedgwood was also the author of the *Life of John Wesley* (1870). She carried on her literary activities until the last, and for this purpose she used to rise at four in the morning, thus finding time during the day for the pursuit of her artistic, social, political, and other varied interests.

#### Obelisk erected in Commemoration of the Invention of Fire Plates

THE enclosed photograph of an obelisk, taken from an old etching recently lent to me, will doubtless be of interest to your readers. Up to now no definite information has been traced as to the name of the originator of the fire mark, and this monument erected in 1776 is also obscure on the point. It is somewhat curious that this obelisk should have been erected so many years after “Fire Marks” were in vogue, as these were being placed in position by the “Fire Office” as early as 1680. This monument is erected on an estate at Putney Heath, in a portion of the grounds which formerly belonged to “Fireproof House,” a curious structure now pulled down. By the courtesy of the owner, I have been able to copy the inscription, which is as follows, and is an interesting reading:—“The Right Honble. John Saubridge, Esq., Lord Mayor of London, laid the foundation stone of this obelisk one hundred and ten years after the Fire of London, on the anniversary of that dreadful event, in memory of an invention of securing buildings against Fire.” — W. E. MAYNARD.



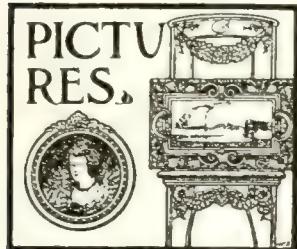


The sale season of 1913, after providing many sensations during its height, ebbed out somewhat ingloriously, and neither during November nor December were any noteworthy picture collections dispersed.

The sale of pictures and drawings belonging to the late Mr. J. H. Fitzhenry, of 12, Thurloe Place, at Messrs. Christie's, on November 21st, was

not productive of many high prices; but the deceased gentleman by no means specialized in paintings, and his collections of other forms of art were decidedly the more valuable. The following were among the principal items: G. Knapton, *Portrait of a Gentleman*, pastel, 23½ in. by 17½ in., £31 10s.; J. H. Tischbein—perhaps best remembered as being the friend of Goethe—*Portrait of Princess de Courlande, née Comtesse de Medem*, pastel, oval, 14 in. by 11 in., £71 8s.; F. Boucher, *A Cupid Flying*, in red, black, and white chalk, 9 in. by 12 in., £126; and L. J. Watteau de Lille—the nephew of Antoine Watteau—*Masquerade Figures* and *In the Arena*, a pair, Indian ink wash, 8½ in. by 14½ in., £73 10s. The pictures included an Early Italian panel, ascribed to the school of Cimabue, of *The Madonna and Child enthroned, with Saints and Angels*, 18½ in. by 12½ in., £304 10s.; Filippo Lippi, *The Madonna and Child enthroned*, on panel, arched top, 29 in. by 17½ in., £225 15s.; and the Master of the Demi-Figure, *The Magdalen seated writing*, on panel, 14½ in. by 10 in., £136 10s. English pictures were represented by B. Wilson, *Portrait of a Gentleman, in brown dress and cloak, playing a guitar*, £283; and W. Orpen, A.R.A., 1908, *Portrait of J. H. Fitzhenry, Esq.*, 29½ in. by 29½ in., £141 15s. Considering that contemporary portraits are rarely valued by the generation in which they are painted, male portraits more especially, this price was by no means unsatisfactory. Some of Reynolds's finest works, when sold within a generation or two of his death, failed to attain the dignity of double figures.

Of the other pictures sold during the same day the highest price was reached by G. Terburg's *Milking-Time*, 22 in. by 23 in., £966, which is said to have been discovered in a Scotch country house; a second example by this artist, *The Music Lesson*, 29 in. by 22½ in., brought £304 10s.; a Rembrandt, the *Portrait of a*



*Gentleman*, in dark cloak trimmed with fur, wearing a white turban, on panel, 26 in. by 21 in., catalogued as having come from a convent in Oudenarde in 1825, brought £378; P. Pourbus, *Portrait of a Gentleman and his Wife in dark dresses*, on panel, 37½ in. by 60 in., £152 5s.; D. Teniers, *The Interior of a Cabaret*, on panel, 18½ in. by 24½ in., £252; and A. van Ostade, *The Interior of a Tavern*, signed and dated 1640, on panel, 16½ in. by 21½ in., £357.

Included among the collection of modern pictures and drawings belonging to the late C. E. Harris, Esq., of Denmark Hill, were the following examples in oil:—Sir Lawrence Alma-Tadema, R.A., *The Siesta*, on panel, 6½ in. by 18½ in., £110 5s.; G. Clausen, R.A., 1907, *Building the Rich*, 41½ in. by 51½ in., £99 15s.; and *An Autumn Morning, Ploughing*, 19 in. by 23½ in., £110 5s.; H. W. B. Davis, R.A., 1882, *Now Eventide Approaches*, 26½ in. by 47 in., £126; Mark Fisher, A.R.A., *The River Vernon*, 17 in. by 23 in., £65 2s.; S. Scott, *The Strand, with St. Mary's Church*, 10½ in. by 36½ in., £110 5s.; Edward Scott, A.P.A., *Folding Time*, 21 in. by 33 in., £105; *The Gleaners*, 34 in. by 23 in., £147; and *Trees Old and Young, Sprouting*, £136 10s.

The modern pictures and drawings dispersed by Messrs. Christie on December 5th came from the collections of the late Thomas B. Holmes, Esq., of Hornsea, East Yorks., and the late W. Pearce, Esq., of Carlton Lodge, Eastbourne, and other sources. Mr. Holmes's collection was wholly of examples of characteristic Victorian art, and suffered from the general unpopularity of this class of work, only three of his pictures reaching the three-figure mark. These were:—T. S. Cooper, R.A., 1878, *A Group of Six Cows by a Stream*, 25½ in. by 43½ in., £131 5s.; H. W. B. Davis, R.A., 1874, *In Artois: Rain clearing off*, 20 in. by 36 in., £120 15s.; and Peter Graham, R.A., 1881, *The Home of the Sea-Mew*, 21½ in. by 15½ in., £120 15s. One of the most popular engravings ever issued in England was *Can't you Talk*, depicting a little girl speaking to a large dog, after George A. Holmes, the prints of which must have sold by thousands during the last quarter of the nineteenth century; the original picture, 15 in. by 20 in., painted in 1875, from which this was taken, realized £54 12s., and the same amount was brought for *An English River*, 11½ in. by 17½ in., by B. W. Leader, R.A., 1878. Among Mr. Holmes's drawings, one by Sir J. Gilbert, R.A., 1878, entitled *Asking the Way*, 14½ in. by 19 in.,

*L'Amour et la Jeune Fille*, by Paul Gavarni, £54.12s. The last engraving, however, was to be remembered among  
the fine properties of Sir George Bent, 1882, 30 in.  
A picture of a girl at the Manchester Public Library, which two of his wives  
had painted for him, sold for £170. Another  
picture, 'The Girl in the Garden', by J. L. Gurney,  
30 in. by 22 in., sold for £130. The  
same picture, 'The Girl in the Garden', by J. L. Gurney,  
30 in. by 22 in., sold for £35. A set of  
four 'The Four Ages', by J. Falguiere,  
1856, belonging to the same owner, realized £273.  
Other pictures sold included the following:—C. Sims,  
*A Girl in a Blue Dress*, 27 in. by 22 in., £170;  
*Beach*, 27½ in. by 36 in., £231; *Julia*, 27½ in. by 35½ in.,  
£170; *Young Girl*, 27½ in. by 22 in., £15;  
L. W. Scott, *A Girl in a Red Dress*, 27 in. by 22 in.,  
34 in. diam., £262.10s.; W. A. Gibson, R.S.A., *The  
Garden of the Hesperides*, 35 in. by 30 in., £13.5s.

Among the different properties disposed of during the same day, the highest price was attained by *Arab Horsemen*, 26 in. by 39 in., by the German artist Adolph Schreyer, which made £777 - £147 more than the Manchester Corporation paid for a picture, nearly five times the size, by the same artist in 1888. Other items included : Copley Fielding, *Arundel Castle*, a drawing,

*Butcherbird*, with flight into Egypt in the foreground (a drawing), 5 in. by 8 in., £210; and H. W. B. Davis, R.A., 1882, *June Showers*, 28<sup>1</sup>/<sub>2</sub> in. by 36 in., £102. 18s.

The "market" evidently did not feel any strong convictions concerning the authenticity of some of the lots offered by Messrs. Christie on December 15th, for a so-called "Velasquez" went for 5½ guineas, and a reputed Lawrence for £2 12s. 6d. Better prices, however, were realized in the two small collections of "old pictures," the property of the late Alfred Smith, Esq., of Woodbridge, and Captain C. P. B. Wood, of Culmington Manor, Shropshire, which were dispersed during the same sale. The former collection included, J. Opie, R.A., *Portrait of a Lady, in brown dress with white frill*, 25 in. by 19 in., £10 10s.; and J. Van Soest, *Fruit and Still Life on tables covered with green cloth*, a pair, each 22 in. by 32 in., £115 10s.; and the latter collection, a *Lady in a red dress*, 12½ in. by 15½ in., by G. Morland, showing gypsies resting underneath a tree, which brought £100 18s.

On the same date Messrs. Sotheby dispersed half a dozen small collections, the most important items in which were furnished from that of the late A. B. Stewart, Esq., of Rawcliffe, Glasgow, which included:—Sir W. Q. Orchardson, R.A., *How it was in a woman's heart at love's beginning*, 28 in. by 42 in., £420; George P. Chambers, R.S.A., *Worn Out*, 33 in. by 27 in., £95; Peter Graham, R.A., *Highland Hills and Cattle*, 20 in. by 15 in., £105; Albert Moore, *Birds*, 34 in. by 14 in., £200, and the companion picture, *The Reader*, 34 in. by 12 in., £200; Sir H. Raeburn, R.A., *Portrait of a Child, with short fair hair and white dress*, 12½ in. by 10½ in., £150; and Tom Graham, R.S.A., *The Clang of the Wooden Shoon*, 39 in. by 60 in., £140. Two items only among the water-colours attained the dignity of three figures. These were:—Josef Israels, *The Frugal Meal*, 15 in. by 10 in., £280; and Sam Bough (1876), *Storm at St. Andrews*, 15 in. by 21 in., £125. Belonging to Sir John Eddo Gorst were two examples by F. Guardi, whose work is now rivalling in popularity that of his master, the elder Canaletto. The larger of these, *The Grand Canal, Venice*, 9 in. by 12 in., brought £212, and the smaller, *A Street Scene, Venice*, panel, 7½ in. by 6 in., realized £155.

The sale of old pictures and drawings held at Messrs. Christie's on December 10th was interesting on account of the high prices realized by several works painted by comparatively unknown artists. One or two of these were included in a collection belonging to Captain Weyland, which had been removed from Woodcote Forest, Oxon. Samuel Lane, a deaf and nearly dumb artist, who was pupil of Lawrence, was a portrait painter of some note in his day, but is now almost forgotten. Nevertheless, his *Portrait of John Weyland, Esq.*, in oil, 3 ft. 6 in. by 2 ft. 6 in., which was exhibited at the Royal Academy of 1827, after the sitter's death, brought the respectable sum of £483. A portrait of a namesake of this gentleman, *John Weyland, Esq., Weyland, in oil, 3 ft. 6 in. by 2 ft. 6 in.*, by Nathaniel Dance, R.A., realized £462. Dance, however,

## In the Sale Room

is an artist of some note, who would probably have achieved great fame as a painter had he not during the heyday of his career married a rich widow and dropped pictures for politics. He changed his name and was made a baronet under the style of Sir Nathaniel Dance Holland; his pictures are not unfrequently mistaken for works by Reynolds. A portrait of *Richard Moreton, Esq., of Tilkey, seated in his park with his nephews, John Weyland, and his niece Susan*, 28 in. by 35½ in., catalogued as belonging to the Early English school, was valued at £178 10s.; and an equestrian portrait of *John Nourse, Esq., of Woodstock, with huntsmen and hounds*, 39½ in. by 49½ in., by that well-known sporting painter, J. N. Sartorius, at £105. The only other picture in Captain Weyland's collection to reach three figures was *A View of the Grand Canal, Venice*, 33½ in. by 52½ in., by A. Canaletto, which realized £546. Among the other properties disposed of during the same sale an English work bore off chief honours. Daniel Gardner is best known as an effective worker in pastel, an example by him in this medium having realized £1,100 in 1908. That his oil pictures are by no means deficient in merit was shown by his *Portrait group of his wife, Anne, daughter of Francis Haward, A.R.A., the engraver, and her two sons, Bouvierie and George*, 27½ in. by 35½ in., the property of a great-grand-daughter of the artist, which made £892 10s. Francis Cotes, R.A., was another skilled exponent of pastels, though his work is by no means confined to them; he, too, was represented by an oil picture, a *Portrait of the Hon. Elizabeth Booth, daughter of Nathaniel Lord Delamer*, in an oval, 29½ in. by 24½ in., which realized £378. A portrait of *General Henry Ireton, in armour*, 48 in. by 39 in., by Robert Walker, somewhat larger than the version of the same picture in the National Portrait Gallery, brought £204 15s.; a portrait of Ireton's wife, *Bridget Cromwell*, by Lely, 48½ in. by 39½ in., £189; another, of *Elizabeth Barrett, third wife of David Polhill, Esq.*, 48½ in. by 39 in., £65 2s.; a set of *The Seasons*, four pictures, on panel, 15½ in. by 11½ in., by W. Hamilton, R.A., £183 15s.; and a portrait of *Master and Miss Elliot, with a donkey*, by Richard Morton Paye—on which little-known artist there appeared an article in the December issue of THE CONNOISSEUR—£120.

The foreign works sold included two to Jan Sustermans, a pair of *Portraits of Cavaliers*, each 83 in. by 55 in., £262 10s.; *Portrait of a Gentleman in brown dress holding a baton*, 83½ in. by 56 in., £147; J. de Wit, *Boys blowing Bubbles*, signed and dated 1732, 38½ in. by 32 in., £220 10s.; J. Van Goyen, *A River Scene, with a church and town*, on panel, 18½ in. by 25½ in., £110 5s.; F. Guardi, *Ruins of a Building, with an arch and figures*, on panel, 7½ in. by 5½ in., £189; *Classical Ruins, with figures and boat*, on panel, 7½ in. by 5½ in., £189; and *The Dogana, Venice*, a view of the entrance to the Grand Canal, with gondolas, boat, and figures, 12½ in. by 17½ in., £951.

Included in a sale of modern pictures held by Mr. Dowell at his rooms George Street, Edinburgh, on December 6th, were *Seaton Marsh, Devon*, 72 in. by

48 in., by David Farquharson, A.R.A., £105; and *Paddy among the Old Masters*, 14½ in. by 12 in., by Erskine Nicol, A.R.A., £91 7s.

THE dispersal of the collection of mezzotint prints by the late J. W. Grundy, Esq., of Manchester, by Messrs. Christie on December 16th, Engravings formed the most important item among the sales of engravings before Christmas. Mr. Grundy was a well-known connoisseur; he had been collecting for over forty years, and had selected his prints with great judgment. The total—£3,600—realized for the 124 lots included in the sale was consequently somewhat disappointing, many of the less important items bringing far less than their real value. On the other hand, one or two of the more popular subjects showed an advance on any previous records. Thus a first state proof of *Mrs. Stables and her Daughters*, by J. R. Smith, after Romney, brought £567, against the previous maximum of £315 at the Ismay sale in 1908; and *Lady Harriet Herbert*, 1st state, by V. Green, after Reynolds, £546, against £535 10s. at the Huth sale in 1905. Other important items included *Lady Rushout and Children*, after Gardner, by T. Watson, 1st state, £76 12s.; *Lady Charlotte Greville*, after Hoppner, by J. Young, 1st state, £65 7s.; *Miss Harriet Cholmondeley*, after Hoppner, by C. Turner, 1st state, £133; *Henriette, Countess Warwick*, by J. R. Smith, after Romney, 1st state, £304 10s.; and the following after Reynolds:—*Lady Catherine Pelham Clinton*, whole length, by J. R. Smith, 1st state, £116 10s.; *Viscountess Crosbie*, by W. Dickinson, £14 10s.; *Lady Ferchival*, by J. McVea, £110 5s.; *The Snake in the Grass*, by W. Ward, 1st published state, £90 15s.; *Miss Vansittart*, by G. Marchi, £73 10s. the latter is believed to be an unique impression, as the plate is undescribed in either Chaloner Smith or Hamilton, and there is no previous record of one having appeared in the sale-room. Among the proofs by Cousins, first states of *Master Lumpton* and *Lady Dover and Child*, both after Lawrence, brought £141 15s. and £99 15s. respectively; whilst a proof before the title of *Miss Julia Peel*, after the same artist, brought £84. Of modern mezzotints, *Mrs. Home Drummond*, after Raeburn, by H. S. Bridgwater, at £18 18s., and *Lady Ann Culling Smith*, after Hoppner, by the same, at £15 15s., both showed a substantial advance on the prices at which they were published.

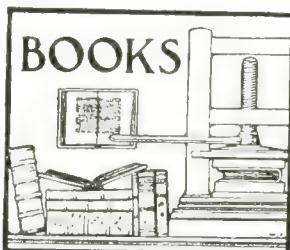
That the taste for fine Morland proofs in colours is not abating was shown in the sale of English and French eighteenth-century prints held at Messrs. Christie's on December 3rd, when a pair of *Morning, or The Benevolent Sportsman*, and *Evening, or The Sportsman's Return*, by J. Grozer, brought £420. Other colour-prints included the following:—F. Bartolozzi, *Lady Smythe and Children*, after Reynolds, £178 10s.; R. Earlom, *Lord Nelson*, after L. F. Abbott, £65 2s.; J. R. Smith, *The Hon. Mrs. E. Bouvier*, after Hoppner, £52 10s.; C. Catton, *Partridge and Snipe Shooting*, a pair, after G. Morland, £86 2s.; R. Dodd, *Pheasant and Woodcock Shooting*,

180 (part), after M. L. T. Götter, 180-28, 194  
180 (part), *Les lettres de la Dame de Merton*, after  
M. L. T. Götter, 180-27, 194, by and after A. F.  
Götz, with V. P. D. R. 180-28. Proofs in mono-  
type, after A. V. Groom, *From Her with Computer*,  
180 (part), after H. C. J. Gossman, *The Spinster*  
180 (part), after Romeo, 180-18, and J. R.  
Smyth, *The Man in the Moon*, etched letter-proof, after  
W. H. Smith, 180-19.

on the *Kinne* (240), £7; *Crookhurst, Sussex* (247), second state, with dedication to F. Goulding, £4 10s.; *A Yorkshire Dell* (264), £6; and *Boats carrying out Anchors and Cables to Dutch Men-o'-War* (278) £5. Other proofs by Sir Frank Short included *Niagara* (215), dry-point, signed, £5 10s.; *Sunrise over Whitby Scar* (220), aquatint, trial proof before the birds, signed, £13 10s.; ditto, signed proof, £15; *A Slant or Light in Polperro Harbour* (228), mezzotint, signed proof, £5 5s.; and *The Sun went in his Wrath* (241), mezzotint, unique proof from the plate prepared for re-rocking, signed, £8; ditto, early trial proof, signed, £7 10s.; and ditto, signed proof, £10.

Included in Mr. Bliss's collection were a few other examples of modern etching, among which signed proofs of *The Big Grotto*, final state, and *The Valley of Time*, by Mr. Augustus E. John, made £4 17s. od. and £4 17s. od. respectively. The highest price realized during the sale, however, was £68 for a signed proof of Mr. Muirhead Bone's *Somerset House*, which was catalogued under the heading of "Other properties." Other lots coming under this heading included the following—all signed proofs:—Andrew F. Affleck, *Hotel de Ville, Bruges*, £5 2s. 6d.; Frank Brangwyn, *Bridge at Aleantara, Sicily*, £9 9s.; and L. Tagliotto, *Vinice*, £5 5s.; Charles Conder, *Satirical Drawings from Lucia*, in portfolio, £25; and Hedley Fitton, *Rue de Hotel de Ville, Paris*, first state, £24.

ON December 1<sup>st</sup> Messrs. Christie disposed of the books belonging to the late Mr. J. H. Fitzhenry, as well as various other properties. Mr. Fitzhenry was chiefly



jean Grolier, and still retained the calf binding (rebacked) tooled with a design of scrolls and leaves and Grolier's name at the foot, in which he had had it bound for his library. It was, of course, on this account that the volume made £180. Other items included *Henres présentées à Madame la Dauphine, par Theo. de Hansy*, 8vo, Paris, s.d., mor. ex., tooled and inlaid, g.e., by Padeloup, £32; *Almanach Royal, année 1772*, 8vo, mor. ex., g.e., with the arms of Louis XVI. (Dro�ien on sides, &c.), £8; Bellin, *Le Petit Atlas Maritime*, 4to, Paris, 1764, contemporary mor. ex., g.e., with arms of Louis XVI. on sides, £40; and *Porte de l'Europe à l'Amour*, 4to, Paris, 1700, contemporary mor. ex., by Clouet, £15. Mr. FitzHenry's library, so carefully gathered in her standard works relates to a wide variety of subjects, as will be noted in C. C. Williamson, Catalogue of Mr. J. Pierpont Morgan's Collection of Manuscripts, 1 vol., privately printed, 1906-8, £1 mor. ex., £1.50 cloth, £1.25 standard binding, £1.50 Arts Club.

Catalogue of the Exhibition of Bookbindings, coloured plates, etc., folio, 1891, buckram, uncut, £7 15s. The other properties included Graves and Cronin, *History of the Works of Sir Joshua Reynolds*, 4 vols., impl. 8vo, 1899-1901, orig. 2-mor., uncut, t.e.g., £48 10s.; Julia Laskau, *William Ward and Jones Ward*, with portfolio of 40 mezzotints, etc., folio, 1894, cloth, £10 10s.; and *John Raphael Smith*, with portfolio of 8 reproductions, folio, 1892, £10 15s.

The total of £2,200 7s. 6d. realized by the two day sale, held at Messrs. Sotheby's on December 2nd and 3rd, of books and autographs belonging to Eliot Reed, Esq., of Hampstead Heath, was largely accounted for by the last-named items. Amongst these were a collection of relics relating to Lord Nelson, inlaid to folio size and bound by Riviere. They included six autograph letters of the Admiral, two of his manuscripts, an autograph letter of Lady Hamilton, and various letters, documents, and engravings. The lot made £124. The lists of the New Year gifts received and presented by Queen Elizabeth, Jan. 1, 1559, written on both sides of a vellum roll, and bearing four signatures of the Queen, brought £64. Among the signed autograph letters were included the following: J. B. Bossuet, Bishop of Meaux, four pages, 4to, dated from Paris, November 24, 1691, to Madame d'Albert de Luynes, £23; Benjamin Franklin, two pages, folio, Philadelphia, March 1, 1755, to Mr. James Parker, on the conduction of lightning by wires, £26; David Garrick, eight pages, 4to, July 9, 1777, to Hannah More, whom he addresses as "My dearest of Hannahs," £32 10s.; Oliver Goldsmith, one page 8vo, in the third person, bound in mor., with two portraits, £25 10s.; Thomas Gray (signed by initials), 14 pages 4to, Old Park, July 19th, 1762, to William Mason, his biographer, £25 10s.; Charles Lamb, one page folio, February 24, 1823, to Walter Wilson, £32 10s.; Marie Antoinette, one page 8vo, to the Princess of Condé, £23 10s.; Andrew Marvell, two pages folio, 1671, to Sir Henry Thompson, £22; Sir P. P. Rubens, in Italian, one page folio, 1627, £41; and Jonathan Swift, 12 pages 4to, Dublin, July 15, 1732, to Benjamin Motte, the publisher of *Gulliver's Travels*, £20 10s. The original autograph manuscript of Wilkie Collins's well-known novel *No Name* was priced at £40; and that of Anthony Trollope's *The Way we Live Now*, with the 18 pen-and-ink drawings made by Sir Luke Fildes to illustrate the work, at £40. Among the books, a copy of the 1571 edition of Sebastian Brant's *The Ship of Fools*, translated into English by Alexander Barclay, printed by John Cawood and containing 118 woodcuts, in the original vellum binding, brought £20—a moderate price for what was recommended by the auctioneers as "probably the finest copy known." Interest was attached to copies of the first and second parts of Bunyan's *Pilgrim's Progress* from the scarcity of the particular editions they exemplified. The former, the 10th edition, sm. 8vo, printed for Nathaniel Poynder, 1685, mor. ex., g.e., by Riviere, brought £15; and the latter, the 2nd edition of the second part—hitherto undescribed by bibliographers—sm. 8vo, Poynder, 1687, similarly bound, £25. Other

works included John Eliot, *Strength out of Weakness, or a Glorious Manifestation of the further Progresse of the Gospel amongst the Indians in New England*, 4to, M. Simmons for J. Blague, 1652, mor., g.e., by Riviere, £22; the sequel to this work, by the same, entitled *A Late and Further Manifestation of the Progress of the Gospel, &c.*, 4to, M. Simmons, 1655, mor., g.e., by W. Pratt, £33; Mrs. Glasse, *The Art of Cookery, &c.*, first ed., folio, 1747, mor. glt., g.e., by Riviere, £15 10s.; and the earliest issue of the first edition of Swift's *Gulliver's Travels*, two vols., 8vo, 1726—with the portrait having the name beneath instead of on the oval—calf gt., £38.

The library of the Venerable W. F. J. Kaye (deceased), Archdeacon of Lincoln, was only noteworthy as containing four early editions of works by Ben Jonson and one by Thomas Dekker, the five volumes realizing £1,130. The principal contribution to this was made for a fine clean copy of Ben Jonson's *Every Man Out of His Humor*, sm. 4to, printed for Nicholas Linge, 1600, which realized £315. This is one of the two earliest editions of the work, the other having the imprint of William Holme, with the date late. A copy of *Every Man out of His Humor*, sm. 4to, Walter Burre, 1601, realized £225; *Fountaine of Selfe-Love, or Cynthia's Revels*, sm. 4to, Walter Burre, 1601, £225; and *Poetaster, or the Arraignment*, sm. 4to, printed for M. L., 1602, £25. All these copies were in remarkably good condition; each measured 7½ in. by 5½ in., and was unbound with rough fore edges. The same size and description applied to a first edition of Thomas Dekker's *Satiromastix, or the Untrussing of the Humorous Poet*, which he wrote in answer to Jonson's *Poetaster*. This was a better copy than the one sold in the Huth sale, and realized £115 12s. 6d. £25.

There were some expensive rarities contained in the collection of books, manuscripts and autographs, the property of a well-known American amateur, which was dispersed at Messrs. Sotheby's on December 10th, and realized £5,186 16s. 6d. The highest priced item was a copy of the first collected edition of *Francoys Villon's Poems*, sm. 8vo, printed in Paris 1532, and finely bound, mor., g.e., by Traantz-Bauzonnet, which made £700; a copy of a later, but very scarce, edition, 12mo, 1533, bound, mor. ex., by Mercier, realized £180; a tall copy, measuring 5½ in. by 3½ in., of the first edition of Isaac Walton's *Compleat Angler*, cr. 8vo, 1653, in a contemporary black morocco binding, sold for £560—a little under half the record price; whilst a first Kilmarnock edition of *Burns's Poems*, measuring 8½ in. by 4½ in., roy. 8vo, 1786, mor. ex., by Riviere, went for the moderate price of £255. One of his manuscript copies, three pages folio, of *The Jolly Beggars* made £200, and another of two of his love-songs, three pages 4to, £95. The original autograph manuscript of Thomas Gray's Pindaric ode, *The Progress of Poetry*, and an additional verse to his Elegy, were bound up with a copy said to be Gray's own of R. Bentley's designs for six of Gray's poems, folio, 1753, mor., g.e., by Riviere; these additions caused the volume to realize the substantial sum of £420.

*at the Court of King Arthur*, 400 pages, 8vo, made £100. Other important lots included William Shakespeare, the second issue of the third folio with the seven spurious plays annexed, folio, 1664, mor. ex., g.e., by Lloyd, £122; and the original autograph MS. of Swinburne's *Ode on the Proclamation of the French Republic*, with printer's marks, eight pages, folio, £61.

On December 11th and 12th Messrs. Sotheby held a two days' sale of books and manuscripts from various sources. Among the interesting items was a copy of the first London Directory, entitled *A Collection of the Names of the Merchants living in and about the City of London*, 8vo, printed for Sam Lee, 1677, mor., which brought £22; a relic of Thackeray, Dickens and other contemporary writers was afforded by six volumes recording the Proceedings at the Sixth, Seventh, Ninth, Tenth, Thirteenth and Eighteenth Anniversary Festivals of the Royal General Theatrical Fund, 1851-63, four of the volumes being in the original cloth, and the others in the original paper covers, and that for the Thirteenth Festival, when Thackeray was in the chair, which is by far the most rare, being enclosed in a morocco slip case; the lot realized £125. Another Thackeray relic was a copy of his scarce *Flore et Zephyr*, issued as *par Théophile Wagstaffe*, without letterpress, in which Thackeray, disappointed in his hopes of becoming a painter, endeavoured to turn his sketches to some account. The nine plates (including wrapper title) it contains were lithographed by Edward Morton, and the book was published March 1st, 1836, in London and Paris. Its present scarcity may be gauged by the copy described—an unusually perfect one—making £205. An extra illustrated copy of *The Memoirs of Paul Vicomte de Barras*, translated by C. E. Roche, four vols., 8vo, extended to 15 vols., folio, by the addition of portraits, views, caricatures and autographs, which was sold on behalf of Sir Herbert Ponsonby, Bt., £100, £350. *The Book of Common Praier noted*—an adaptation of plain chant to the first liturgy of Edward VI. by Nicholas Marbecke—4to, and Cratke's *see or*—the volume of great interest, made £170. Auction. *The Birds of America* (water-colour drawings), Vol. I-III, in 7, 35 (coloured water-colours), bound to 1819, 8, old rags, g.t., £200. Gould, *Birds in Australia*, 7 vols., coloured plates, 1848-69, six vols. in ½ mor., g.e., the supplement in five parts as issued, £165; Shakespeare's second folio, fol., 1632, with the original title-page and Napoleon I's copy of *Rome, Troy, and Carthage*, frontispiece and so on, £100. A pair of Chinese vases, red monochrome, with covers, 1 ft. 10 in. high, £100.

On December 13th and 14th Messrs. Christie held a series of the sales of the collection of the late Walter Belcher, Esq., of Finsbury, M.P., who died in 1876, when 100 vols. were sold for a total of £6,135.

A Jacobean oak side-table, the frieze decorated with lions and the Dragon, 4 ft. 10 in. wide, 2 ft. 10 in. deep, 3 ft. 6 in. high, £150.

tapering baluster legs, 9 feet long, realized £1,050; a small narrow clock by Thomas Tompion, London, with brass dial, in tall walnut-wood case, slightly inlaid, 6 ft. high, £136 10s.; an Adam mahogany sideboard of serpentine shape, with carved foliage border and carved legs on claw feet, 7 ft. 6 in. wide, £162 15s.; a pair of Adam mahogany pedestals, carved with rams' heads, etc., 52 in. high, 22 in. diam., and a pair of vase-shaped knife boxes, *en suite*, £152 5s.; a Chippendale mahogany settee in the Queen Anne taste, the back carved at top and the arms terminating in lions' heads, on carved cabriole legs and claw-and-ball feet, 63 in. wide, £294; a German table clock in rectangular brass case with numerous dials, 19 in. high, 17th century, £136; and a French small secrétaire in black lacquer with Chinese landscapes in gold, mounted with chased ormolu borders, 26 in. wide, £120.

The late Mr. A. G. Storr's collection of old English furniture, Chinese porcelain and Persian rugs, dispersed by Messrs. Christie on December 10th and 11th, proved to be of greater value than his pictures. The item which provoked the greatest competition was the Master's chair of the Fruiterers' Company, a mahogany arm-chair of the Chippendale period, of unusual size, most elaborately carved, supported on carved cabriole legs and terminating in ball-and-claw feet. The Fruiterers' Company endeavoured to regain their lost possession, which is said to date from about 1740, but the final bid of £945 was against them. A Beauvais tapestry fire-screen woven with Dutch peasants dancing, in rosewood frame with chased ormolu borders, 48 in. high, 32 in. wide, made £204 15s.; a 16th century Persian rug, 9 ft. 6 in. by 6 ft., £367 10s.; and a Chinese bottle of apple-green, with compressed ovoid body and cylindrical neck, 17 in. high, £131 5s.

Captain Weyland's collection of porcelain, sold by Messrs. Christie on December 17th, included a pair of old Worcester small two-handled vases and covers, painted with birds in oval panels, with gilt scroll borders on mottled blue grounds, 6 in. high, £163; and a Chinese dinner service—Kien Lung—of 143 pieces, enamelled with a European coat of arms in colours, in gilt scroll mantling, and with flower sprays in famille rose, £336. Among the tapestries sold on the same day by the order of the trustees of the will of the late H. G. Brandreth, Esq., of Dunstable, a set of three panels of Gobelins woven under Lefevre, and depicting Biblical and classical subjects on oblong panel 8 ft. high, 11 ft. wide, another 8 ft. high, 8 ft. 11 in. wide, and the third 8 ft. high, 7 ft. 6 in. wide—brought £1,575; whilst a pair of upright panels of Brussels tapestry, belonging to an anonymous owner, woven with the arms of King William III., with classical figures and military trophies, one signed L. Coenot and the other Jancobus—one 9 ft. 6 in. high, 7 ft. 10 in. wide, the other 9 ft. 5 in. high, 7 ft. 8 in. wide—made £1,365. At the same sale a pair of Dutch earthenware dishes, decorated with fleur-de-lis and conventional foliage in trellis border, inscribed by Thomas Loftus, 16 in. diameter, realized £141 18s.

#### Furniture and Objects of Art

Carved  
Oak

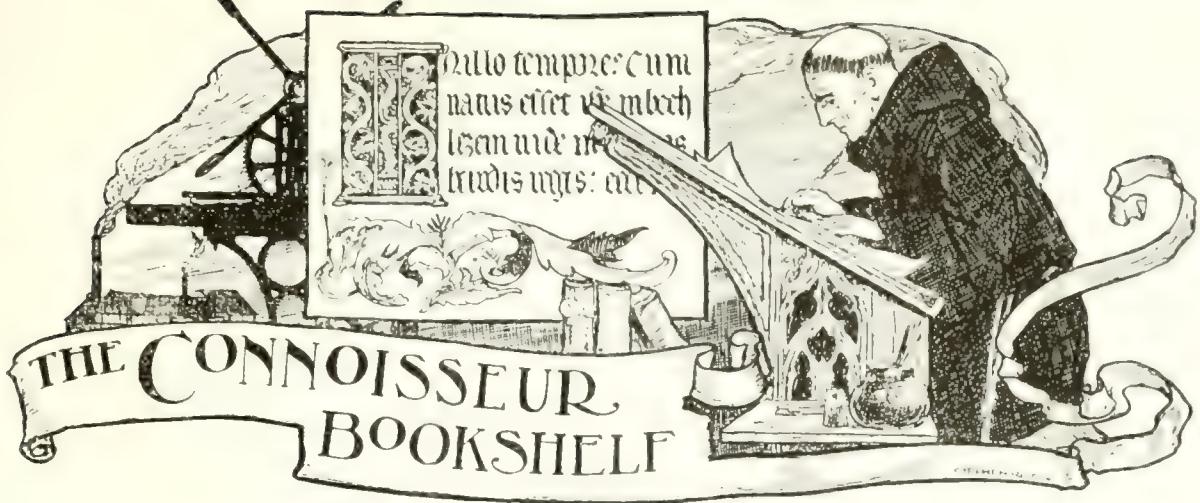


SWANSEA PLATE.

2d  
2d  
2d

ONE OUNCE OF SWANSEA CHINA, PAYABLES, WILLIAM CROWN PROPRIETOR, OFFICE, BRIT. AND SON,





THE two sumptuous volumes in which are enshrined Signorina Elisa Ricci's account of *Old Italian Lace*

"Old Italian  
Lace," by Elisa  
Ricci. 2 Vols.  
(William  
Heinemann  
£6 6s. net)

offer a wealth of illustrations of the lace-maker's art which are unexcelled by those of any similar publication. Altogether over eight hundred examples of lace-work are illustrated, and in every instance the illustrations are sufficiently large to fully illustrate the details of the pattern exemplified, a large proportion being full-page plates. Not the least interesting are the reproductions of pictures by old masters, chiefly of portraits, in which lace figures as part of the costume of the subject, or as an ornamental adjunct to some of the accessories. In this many of the earliest patterns

and forms of lace are shown which would otherwise be unrecorded. In several of these, when monochrome has not been sufficiently explicit for the illustration of the theme, colour has been employed, and these colour plates are among the best of their kind, whilst in others photogravure has been used to good effect. The book may be described as a beautiful work on a beautiful subject; whilst Signorina Ricci's letterpress, if somewhat overshadowed in importance by the superb series of plates, is both interesting and adequate. The work is divided into two parts, the first volume being devoted to needle-made and the second volume to bobbin-made lace. In a sense the volumes may be regarded as distinct works, as the themes are treated separately, and each volume is entirely self-contained.



REMAINS OF THE SO-CALLED TEMPLE OF JUPITER, AT POMPEII,  
FROM "PRINTS BY CANISTELLO."

The origin of lace may be referred to the country of Italy, where it came into vogue among the upper classes during the later Middle Ages. In the fifteenth century washable body-linen began to be generally used, and presently people felt the necessity of having some washable adornment attached to it. For at first, and indeed throughout the century, women continued to wear the same work of coloured silk and gold on their linen as on rich silken fabrics; but "during the latter half of the century some attempts were made to invent a trimming more suitable for washing fabrics, resulting in a work of white in relief upon white, satin and curl stitches mingled, and nearly always following a line dividing the stuff in even squares, defined by a drawn stitch in open-work. After this first step, expert embroideresses tried new effects in transparencies, and were led unconsciously along the track towards the making of lace, an entirely new trimming, differing from the art of embroidery, which had its origin in the East, in that this novelty had the good fortune to be born in Venice and in the fifteenth century—that is to say, in a place and at a time when work of all kinds took an artistic form."

In this account of the origin of lace Signorina Ricci controverts those authorities who would place it back into ancient history, setting it down as an invention of the Egyptians. To the claims advanced on behalf of the latter people, which are mainly supported by the alleged discovery of some fragments in tombs belonging to the eighth and ninth centuries B.C., the authoress replies that "these examples, besides being very few in number, are not unquestionably genuine. The point is not of much importance, save perhaps to emphasise the facts that lace-making did not emerge from an embryonic state in those distant ages, and that it died out and perished completely." The evidence which would seem to invest lace with an earlier origin than that of the late fifteenth century is equally inconclusive. It is chiefly based on the representations of lace which are said to occur in early pictures; but Signorina Ricci has closely examined the examples adduced, and is able to show conclusively that the so-called lace is merely embroidery. The truth is that early lace was a development of embroidery, so closely allied to it that it is difficult to say where one ends and the other begins. An embryo form from which lace developed—"a phantom of lace" the authoress calls it—is shown in the specimen of open-work stitch, used for joining seams in shirts and pillow-slips, depicted in a fresco by Gozzoli, dated 1465. It is only a small insertion of two meshes stitched to the hem of the coverlet in which St. Monica has her last vision. Real lace makes its first known appearance in pictorial art in a fresco, *Portrait of the Family of Giovanni di Bentivoglio*, painted by Lorenzo Costa in 1488, a detail of which is given showing Bentivoglio's three daughters, who have at the necks of their gowns various insertions of *lacis* which are supposed to be the trimmings of their *hemisettes*. That this plain *lacis* simply embroidered in *linen-stitch* should have been held good enough to

ornament the gala attire of princesses, and that it was carefully reproduced by the painter, shows that at the close of the fifteenth century the first specimens of lace were rare and were prized for their novelty.

The earliest Italian forms of lace, *modano* or *lacis*, drawn thread work, and *buratto*, were closely akin to embroidery. It was early recognised "that the only thing which gives variety, lightness, and beauty to white thread work on white linen was transparency, and embroidery was executed on materials of extraordinary delicacy to attain this quality." Already efforts were being made to find a method representing light and shade by means of heavy stitches on the light foundation, still further lightened here and there by perforations made by pulling the stitch. But when workers desired to make the design clear upon thicker fabrics, it was necessary to find a means of detaching the outline from the groundwork and lightening this by some artifice, and so the step was taken of interrupting the close substance of the linen by transparent slips. Once this was done, "the glowing fancies of expert embroiderers led them to trace the most varied geometrical figures in *linen-stitch* among the square meshes, which were soon to be further embellished with foliage, ornaments, animals, figures, and whole histories."

By reason of the easiness of execution of both mesh and *linen-stitch*, this sort of lace—the first ever made—never fell into complete disuse. It is too long a task to follow Signorina Ricci into the early developments of the art, the introduction of drawn linen work, and the use of coarse linen called *buratto* "for the quick and easy attainment of the drawn thread effect." Drawn thread work led rapidly to cut linen, which prepared the way for "*Reticello*," and after that came "*Punto in Aria*"—a stitch in the air—which may be regarded as the culmination of needle-made lace.

Needle-made lace was largely the work of the rich, all the ladies of Venice, and the other countries to which the fashion spread, beguiling their leisure by its production. Bobbin or pillow-made lace, which was introduced later, was not so aristocratic in its origin; it "was born and flourished among the women and girls of the middle-classes and the populace." Its invention is claimed by both Venice and Flanders. Signorina Ricci advances a considerable amount of evidence to show that the former country has best claim to the honour, but in Flanders, even if they did not invent, they produced a linen thread for its manufacture which in fineness transcended any of the threads made in Italy. The great charm of the Italian bobbin laces is less in their delicacy than in the beauty, originality, and freedom of their design. In its manufacture, as in that of needle-lace, Venice again took the lead, and Venetian patterns were imitated throughout Europe; but the Venetians appear to have kept their patterns for bobbin-lace too much apart from those intended for needle-lace, a distinction which may have preserved the beauty and quality of the former, but which hindered its progress and evolution, and the city was presently outdistanced in the manufacture by Genoa. Space will not permit one to follow

Sigismondo Ricci into her description of the distinctions and characteristics of the various kinds of old lace made in the different Italian cities, but her account of them, helped as it is by the provision of excellent illustrations, constitutes a thorough exposition of the subject, and her book may be confidently recommended for perusal and study to all those who are interested in beautiful lace.

"Old English China," by Mrs. Willoughby Hodgson (G. Bell & Sons. 25s. net)

MRS. WILLOUGHBY HODGSON's latest work on *Old English China* will add to her reputation as a writer on ceramics. Without going very deeply into the subject—which would, indeed, be hardly possible with such an extensive theme—she conveys a substantial amount of knowledge in a pleasant and interesting manner. Her book, instead of being a general history, is composed of a series of separate monographs on all the principal English factories, which adds to its handiness as a work of reference. There is an additional chapter on "How to arrange and use Old China," which contains some valuable hints on the subject, and another on "A Plea for the China-closet," which is more utilitarian in theme than its title would imply. The volume is well mounted, and the plates in colour exceptional in quality. For the half-tone blocks so much cannot be said, however they partake of the attributes of Longfellow's little girl, who, "when she was good, she was very very good, and when she was bad, she was horrid." A few of them are either taken from poor negatives or badly printed, and are quite out of keeping with the otherwise high character of the book. In her letterpress, Mrs. Willoughby Hodgson seems more at home with the older and best-known factories, though for this, considerations of space may be largely responsible, for it is obviously impossible to write as interesting or as full a monograph in one or two pages as in a dozen or twenty. Amongst her best chapters are those on Bow, Chelsea, Derby, "The Fry Collection of Bristol Porcelain," "William Littler and Longton



LADY WITH G. TEA BY JOHN FIELD, C. A.  
IN THE NOTTINGHAM ART MUSEUM

Pardo at Nantgarw," some of which have already appeared as articles in *THE CONNOISSEUR* and elsewhere. In these the author is able to give not only a history of the factories concerned, but also an account and description of the principal pieces, which will serve as a useful guide to the collector. As regards some of the factories which are still in existence, the author has hardly sufficiently alluded to the fact, a somewhat important point, for in many instances the modern firms produce similar wares and use the same trade marks as their predecessors, so that the marks are no guarantee of the age of the pieces to which they are affixed, and the collector has to be guided by other and more tangible signs. Mrs. Willoughby Hodgson, however, may be excused this oversight, as her book is obviously less intended as a guide to the advanced collector than as a general introduction to the various kinds of old English china, and as such it is excellently adapted for the purpose. To have a picture of every piece extant, however, would have necessitated a far bulkier volume, or, rather, a succession of them, for English china is a most complicated

theme owing to so many of the factories imitating each other's productions; and in cases where a factory became extinct, its moulds were often secured and used by the imitators. Modern imitations of some of the more popular types have also been extensively manufactured in England and on the Continent—more especially in France. Of these the English pieces are generally frank reproductions, intended to deceive no one, and which will hardly deceive anyone but the veriest beginner. The French reproductions, however, are often of a distinctly different character, the originals being so cunningly counterfeited that it needs an expert to discriminate between the true and the false. Mrs. Willoughby Hodgson, if she does not enter exhaustively into these subjects, by no means neglects them, and an amateur may be well content to trust to her guidance until the time when he is so far

avanced as to require a specialized work on each of the aspects of character which he writes.

In his survey of the *Italian Renaissance*, Professor Heinrich Wolfflin, Wealthy traverses some well trodden ground, yet finds much that is new to say upon his theme. As Sir Walter Armstrong points out in his preparatory note to the work, the writer takes "a somewhat novel point of view, that in fact of the craftsman himself, rather than that of the interpreter. Passing over the anecdotic and historical aspects of schools and periods, he has made a synthetic study of that completed form of art which has been described—mistakenly, he contends—as a return to classic ideals brought about by the study of antique models." Whether the Professor is right or wrong, and his critics as others, is a question susceptible of so many arguments, for and against, that one can only repeat Sir Roger de Coverley's well-known dictum: "that much might be said on both sides." Yet in approaching such a complicated theme one feels that it is unwise to view it from only a single standpoint, for it is impossible in this way to gain a full idea of it. Professor Wolfflin shows that Cinquecento art is a legitimate development of Quattrocento, but he fails to take due account of those extraneous influences which helped it to develop in this particular manner, and so his book must be accepted less as a judicial pronouncement than as the plea of a clever advocate who has brought forward only those facts which he thinks necessary to establish his case. These facts, however, are of the utmost value to the student of Renaissance. They include a clear exposition of the methods of the leading painters of the period and the rules which guided them in the composition of their individual pictures, while the Professor's criticisms of their merits are at once acute and discriminating. The volume is well illustrated, and is compact and handy in form.

"The Art of the Italian Renaissance," by Professor Heinrich Wolfflin (G. P. Putnam's Sons. 7s. 6d. net)

Mr. Walter Tyndale, R.I., is among the few artists whose interesting book is well as illustrate it. The letterpress of his *An Artist in Italy* is perhaps not quite so fascinating as that of his *A Year in Egypt*, as he has more to do with ways and means of travel, and so much time is spent in getting to the other

"An Artist in Italy," by Walter Tyndale, R.I. (Hodder and Stoughton 20s. net)

of places likely to be accessible to him instead of tantalizing him with a description of scenes into which he has no opportunity to enter. It is to be a form of guide-book to the artist, and not to the tourist. Better, indeed, than an ordinary guide-book, because the information is more pleasantly conveyed and the volume is enlivened with the author's own experiences and informed with an artistic knowledge not likely to

compilers. The most important feature of the work, however, is unquestionably the twenty-six full-page plates in colour reproduced from drawings by the author. The themes are such as afford full scope to Mr. Tyndale's pleasing and facile brush: cool-looking interiors of churches, outdoor scenes in the noonday glare, gorgeously blossomed gardens and tranquil evening effects, all set down with close observation, and, while in several instances showing strong and vivid coloration, never becoming exaggerated or unharmonious in their tonal quality.

In the centres of some of the older English cities like Norwich, the curious observer is impressed with the prodigal allowance of churches,

"English Church Architecture," by Francis Bond, M.A., F.G.S., etc. (Oxford University Press 2 Vols. £2 2s. net)

which appears to be quite out of proportion to the necessities of the population. The natural inference is that the inhabitants have largely migrated from the district, and the excess of religious edifices is evidence of a period when it was more densely crowded. That such is not the case is incidentally shown by Mr. Francis Bond in his ably written introduction to *English Church Architecture*. The standard of church accommodation in these old towns was formerly the standard of the whole country, and recalls the time when England "was a land of churches," probably possessing more religious edifices when it did not contain a fifth of its present population than it does in the twentieth century. Norwich, which has already been cited as possessing too many, at present contains thirty-seven parish churches, yet before the Reformation it contained twenty others in addition; whilst at York, in 1377, "there was an average of a church for every 244 people, of whom probably less than half were adults." Part of the cause of this overplus of religious edifices lay in the fact that many of them were built for other uses than a church is put to at the present time. The larger churches, almost without exception, were built not for the purpose of congregational worship, but for the use of the clergy and monastic orders. In these, "at short intervals, prayer and prayers were ever being offered to God," lay worshippers might join in the services if they wished, but for their primary use the humbler parish churches were built, sometimes as in the case of St. Margaret's, Westminster, which adjoins the Abbey—side by side with the more important edifices. Thus, besides parish churches and cathedrals, which are practically the only two categories of churches required at present, there were churches of monks, canons, collegiate and other varieties of churches, each variety set aside for a different purpose, and consequently designed on a different principle from the others. To understand medieval church architecture, it is good to know "not only how a church was built, but why it was built, who built it, who served in it, who worshipped in it, and what manner of worship was theirs." Mr. Bond has given this information very fully in his introductory chapters, in which he has included lists of churches reserved for special purposes.



RINGLAND HILLS, COSTESSEY, NORWICH BY JOHN SELL COOTMAN IN THE NOTTINGHAM ART MUSEUM

From the planning and construction of these greater churches he goes on to describe the planning and growth of the parish churches, whilst the rest of his monumental work is devoted to a consideration of the different parts of the church structure, such as the vaulting, walls and arches, window tracery, doorways and porches, roofs, towers, spires, and the principles of general design. In a sense, the text is subsidiary to the 1,400 illustrations which accompany it, but this is only because the author has wisely chosen to elucidate the points to which he calls attention by concrete examples. These illustrations are aptly chosen to bring out the architectural features it is desired to represent, and constitute what is probably an unrivalled record of English ecclesiastical architecture. It is difficult to speak in too high praise of the work. Mr. Bond has explored his subject from end to end.

THERE has been issued by Messrs. Batsford for private circulation a handy little *Catalogue of Prints or Views in Rome and Paestum*, by

"A Catalogue of Prints of Views in Rome and Paestum," by G. B. Piranesi (B. T. Batsford Printed for private circulation)

partly to Mr. Arthur Samuel's excellent monograph on the artist, are now enjoying a greater popularity than at any time since the great classical revival

of the eighteenth century, which he was one of the chief instruments in promoting. His prints then were largely sought for as records of classical design, and he was, perhaps, less appreciated as an etcher than as an archaeologist. It remains to posterity to do justice to him in the former respect. Directly or indirectly, he has exerted a profound influence on modern etching, anticipating in his best work many of those qualities which received fuller exemplification by the needle of Meryon, and being perhaps the first of the moderns to express topography in the terms of art.

The well-mounted *Illustrated Catalogue of the Permanent Collection of Pictures, &c., at the City of Nottingham Art Museum*, a new edition of "Illustrated Catalogue of the Permanent Collection of Pictures, &c., at the City of Nottingham Art Museum" which has just been compiled under the supervision of Mr. G. H. Wallis, F.S.A., the art director, is an interesting record of what is undoubtedly one of the finest of our great provincial art collections. It now comprises about 800 items, which adequately illustrate the leading phases of modern English art, besides affording a representation of some of the best of the older school of British painters, and including examples of the works of the greatest of the old masters. The volume is illustrated by sixty excellent half-tone blocks, whilst the records of the pictures are accompanied by short biographical notices of the artists, compiled with care and accuracy. Though, like most



OCTOBER 15, 1909.

FROM "ENGLISH CHURCH ARCHITECTURE."

OXFORD UNIVERSITY PRESS.

In galleries, the collection includes works of popular and ephemeral types; the proportion is smaller than usual, and most of the examples are of a character that does credit to the taste of the donors and the director of the gallery.

The issue of the second volume of Mr. Algernon Graves's *"A Century of Loan Exhibitions,"* by Algernon Graves, F.S.A., Vol. II., H to Q (Published by the Author £5 5s. per vol.)

a more exhaustive list of the artists' works than is generally to be found in their biographies. The present volume comprises list of works by those artists whose names fall between the letters H and Q, and thus includes such important records as those of Hals, Hobbema, Hogarth, Holbein, Hoppner, Lawrence, Millais, Morland, Murillo, and Ostade, besides others of scarcely inferior interest. Many of these lists have been largely reinforced by extracts from catalogues of exhibitions confined to the

work of a single master, which have been held in various provincial centres—a most useful addition, for such catalogues are apt to be overlooked by the London connoisseurs, and are consequently generally more rare and inaccessible than those of London exhibitions. A case in point is afforded by the list of pictures by W. J. Muller, where of 259 items recorded no less than 191 are taken from the catalogue of the great exhibition of this artist's works held at the Birmingham Art Gallery in 1896. Unfortunately in this instance Mr. Graves appears to have taken his extracts from an early edition of the catalogue, in which the sizes of the works shown were not recorded and one or two of the exhibits omitted or wrongly described. Thus the more important of the two portraits of Müller by Nathan Branwhite is not included, and the latter's Christian name is incorrectly given as Richard. Few critics would venture to suggest that Mr. Graves should have omitted the record of such an important exhibition from his work, yet its inclusion inevitably leads to the query why one or two "one man" exhibitions of practically equal importance should have been left out. Such, for instance, was the David Cox exhibition held at the Liverpool Art Club in 1875, which comprised 434 examples by the artist. The Alfred W. Hunt exhibition at the Walker Art Gallery, Liverpool, in 1897, might also have some claim for consideration, according to the New Gallerist's Exhibitors for 1897.

and 1800-1900 Mr. Graves appears to have omitted several pictures, an oversight into which he so seldom falls that one fancies in these particular instances the extracts relating to a small batch of artists, whose names begin with the letter M, have been mislaid by the printers. Among the painters whose records have thus been curtailed are Nicholas Maes, George H. Mason, George Morland, Albert Moore, Sir Antonio More, and W. J. Müller. In no case, however, were there more than one or two works by any of these painters shown, so that the necessary corrections can be added in a line or two of addenda. It is, of course, practically impossible in a work which, like this, contains nearly 30,000 items in each volume, to avoid one or two slips of this character, and the small number which have come to light under a close scrutiny is a conclusive proof of the care with which Mr. Graves has carried out his prodigious task. In the third volume will be contained the names of all those artists whose names come under the initials R, S, and probably T, a group which includes several of the masters whose work is most profusely represented in English collections — Raeburn, Rembrandt, Romney, Rubens, Turner, and that most prolific of all English portrait painters, Reynolds. We have had an opportunity of seeing the advance proofs of the last-named artist's record, in whom Mr. Graves, as the compiler of the *History of the Works of Sir Joshua Reynolds*, has special reasons for being interested. His list of exhibits by this painter fills 73 pages and comprises nearly 2,500 items, a record which will make the third volume of *A Century of Loan Exhibitions* well worth securing by the fortunate possessors of the *History* merely as a supplement to that valuable work. It is to be regretted that many of the items recorded in Mr. Graves's volumes have reference to works which have now gone abroad, but evidence is afforded that these losses have been balanced—partially at all events—by the lists of pictures by Corot and the other members of the Barbizon school, Israels and the Hague school, and other works by modern foreign masters imported from abroad. Such exchanges of pictures have always been going on; and it has been accompanied by an extensive reappraisalment of the valuations of works by various of the masters. A study of Mr. Graves's book reveals the fact that many of the artists popular with collectors fifty or a hundred years ago are now nearly neglected, whilst others then neglected have come into vogue. Another turn of the wheel of fashion may reverse the order of things, in which case the prolific sales of English-owned pictures at high prices which are taking place at the present time will prove not to have been an unmixed evil.

"Hogarth" and "Fragonard": "Great Engravers' Series," edited by Arthur M. Hind  
(William Heinemann, each 2s. 6d. net)

IT appears somewhat disproportionate measure for the same sized volume to be allotted to the consideration of Hogarth as an engraver as the one devoted to "Fragonard, Moreau le Jeune and French Engravers, Etchers and Illustrators of the Later Eighteenth Century." The

disparity appears the greater because Hogarth, though a great artist, was by no means a great engraver, the themes of his prints being almost invariably more interesting than his manner of setting them down. As Mr. A. M. Hind points out: "He never finished engravings with that precision that is part of the line engraver's convention. His inventive genius would have found a much more responsive medium in the freer touch of pure etching. As it is, in the majority of his plates, he merely adopted the methods of engraving on which he had been brought up as an apprentice to a freer and hybrid handling, in which graver work was blunted and coarseness while etching seldom had effective play." The work of the later eighteenth-century French engravers was in direct antithesis to this. Their themes were not always worthy of their powers, but whether they worked in line or etching—etching in this instance being commonly represented by aquatint—the greater masters almost invariably attained the finest technical expression of which their mediums were susceptible. Moreover, the late eighteenth century was a period of great fecundity in French engraving, and master craftsmen were numerous. Mr. Hind does perhaps as much justice to their merits as is possible in the space allotted to him, but the compression necessary robs his work of most of its value. The illustrations to both books are well selected, and the plates by Hogarth whose coarse line is often improved by its reduction to a smaller scale—reproduce very well; those of the Frenchmen, however, lose very much by reduction, and the plates do scant justice to the brilliance and clarity of the originals.

WHEN does age become too frosty "for the blossoming of romance"? Mr. J. E. Crawford Flitch, in his *Little Journey in Spain*, suggests that at

"A Little Journey in Spain"  
Notes on a Goya Pilgrimage, by  
J. E. Crawford Flitch  
(Grant Richards,  
Ltd. 7s. 6d. net)

nearly five the blossoming over, yet one doubts if either the historian or novelist would bear him out in this contention. Henri IV. of France was in his fifty-eighth year when his pursuit of Charlotte de Montmorency led him to enter Europe in a war; Swift fifty-six when he broke Vanessa's heart; Sir William Hamilton sixty-one when he married Emma Hart; and Sir Pitt Crawley must have been that age or thereabouts when he went down on his knees to Becky Sharp. With these examples in the background one cannot wholly agree with Mr. Flitch in dismissing the legends which link Francisco José Goya y Lucientes in a romantic connection with the beautiful Duquesa de Alba as wholly "wild and improbable." The author, however, is to be congratulated on resisting the temptation to further embroider this already over-embroidered episode about which so little is actually known and so much surmised. Goya, however, though the main theme of Mr. Crawford Flitch's book, by no means monopolizes the author's attention. During his pilgrimage in search of artist's pictures he turns an enquiring eye towards the Spain of to-day and the

gestes of the Spain of the past, and in this way is able to set down a vivid picture of Spain and her people which forms a fitting background to the presentation of Goya and his art. One, indeed, cannot understand the great painter's work without knowing something of the environment and influences which helped to create it, for Goya's art, in all its phases, is racy of the soil, and more emphatically Spanish than even that of Velasquez or Ribera. Mr. Crawford Flitch visited all the towns in Spain which are intimately connected with Goya, beginning with Fuendetodos, the little Aragonese hamlet where the artist first saw the light, and ending with Madrid, where much of his best work is enshrined in the Prado. His book gives one of the most vivid ideas of the man and his art that has yet been formulated; and even though the connoisseur may think the divergations into the current life of Spain somewhat distracting, the general reader will probably regard the chapters containing these as being among the most interesting portions of the volume.

**"The Message of Greek Art," by H. H. Powers, Ph.D.  
(New York: The Macmillan Company)**

A PROFUSELY illustrated volume of considerable value to students and a feast of intellectual food to others is

*The Message of Greek Art*, by H. H. Powers, Ph.D., the author of *Mornings with Masters of Art*. The message is conveyed in simple language, which enhances the charm of the work, which—and this is no mean compliment to the author—could be used with great advantage in the schools where our budding youth crave so earnestly for a clear understanding of things Greek. This is not, however, a history of Greek art, and this Mr. Powers tells us in the first line of his book. He has not set out on a voyage of discovery; on the contrary, he has wandered in the discovered country, and the *raison d'être* of his endeavours is, that the known being so inaccessible, "few enjoy what he has found enjoyable, or feel the inspiration which he has felt." This regret mothered the work. His chapter upon the Aegean civilisation is pregnant with information and shrewd observations, as is also that portion of the book which deals with the question of why the Greeks painted the Parthenon. Plates of vases, coins, statues, and architectural achievements are essential to a publication of this kind, and the author has been singularly successful in this direction, giving the student views of beautiful works which, being so scattered about the world, are inaccessible to the ordinary individual, especially in this age when considerable energy in confined areas is required of the inhabitants of the globe.



MASON'S IRONSTONE PLATES AND CLOISTER MUG

NEW HAMPSHIRE SHAPED CREAMER

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**The National  
Loan Exhibition**

THE second National Loan Exhibition illustrating *Woman and Child in Art* is one of the finest collections of Old Masters brought together during recent years. The scheme of the exhibition is peculiarly adapted

to display English art in one of its strongest phases; for the English school has always been strong in portraiture, more especially in the portraiture of women and children. In a sense, English painters may be said to be the first who expressed an intimate acquaintance with womanhood and childhood in their works, for the Italian artists always approached the subject with some reserve. Either they idealised woman under the type of the Madonna, or represented her in formal guise, often beautiful, but generally gorgeously decked and unapproachable, so that what may be regarded as the finest representation of Italian womanhood—Leonardo's *Mona Lisa*—leaves

the subject of it an enigma. The same traits which characterise Italian work also, though to a lesser extent perhaps, characterise the work of the other continental old masters. Van Dyck, for instance, invests his feminine portraits with grace and stateliness, but rarely, if ever, with intimate charm. These national traits are exemplified in the exhibition, in which the works shown are nearly

equally divided between English and continental masters. One of the most interesting examples of the former is Raphael's *Virgin and Child*, painted in 1508, and lent by Lady Desborough. The figure of the child, with its "forward, boyish expression," is a frank and unidealised transcript from nature, hardly reflecting the conventional type of the child in the works of the Madon-

na, with her sweet, deep-mimetic smile, so that the artist attains a spirituality which could hardly be matched in Brit-



THE VIRGIN AND CHILD  
PAINTED BY RAPHAEL IN 1508.

the few Venetian pictures, a work equally elevated than that of the Englishman in its expression, and with its perfect tonality and the resonant quality of the colour-work. This picture has many of the characteristics of a superb Reynolds, showing, perhaps, more than any of the artist's other works, how largely to him the English painter was indebted for some of his finest characteristics. Reynolds, if not represented by any of his greatest masterpieces, is seen to great advantage, in *Mrs. Baring*, *Mrs. Fitzherbert*, the fine *Children* of *Count Viscount Melbourne*, the somewhat faded *Lord Alexander* in *Laird Lemma Grey*, the handsome *Alexander, 10th Duke of Hamilton*, when a boy, and several other pictures, exemplifying his wonderful variety. Gainsborough's picture of *The Artist's Daughters* is one of his most fascinating presentations of girlhood, whilst his *Mary Bruce, Duchess of Richmond*, if showing the artist's indebtedness to Van Dyck, is a magnificent piece of colour. The finest Lawrence is perhaps the portrait of *Queen Charlotte*, one of his earliest pictures, in which there is more quality of paint and less meretricious brilliancy of effect than in any of his other examples shown. There are several fine Romneys and Hoppners, the best of the latter, however, showing the influence of Reynolds somewhat over obtrusively. One must pass over the Van Dyck, the two examples by Kneller, and the other works of famous masters, to go to the surprise of the exhibition, the almost life-sized equestrian *Portrait of Henry, Prince of Wales, son of James I.*, by Isaac Oliver, the miniature painter. This is perhaps the only large oil picture which can with any certainty be attributed to the artist. The work is most interesting as a fine one is almost tempted to call an example of native English portraiture painted anterior to the time of Van Dyck. The picture is strongly painted, the coloration fine, and though the composition is somewhat overloaded with detail, this is atoned for by the fine decorative effect of the whole. Such a picture would be an ideal acquisition for the National Gallery, in which the work of early native artists is hitherto sparsely represented.

THE exhibition of Early English earthenware at the Burlington Fine Arts Club forms a record—a temporary one, at least—of the beginnings of our native ceramic craft such as it would be difficult to match elsewhere. Whilst fully large enough for adequate illustration, it is not so large as to weary the visitor. The examples selected—for which some of the best public and private collections have been laid under temporary lien—are among the finest of their kind, and, generally speaking, are representative of that more complete series of displays, if not a different phase of the potter's art, which may be called the prehistoric period of English pottery.

For the most part Early English pottery making, as illustrated by the exhibition, appears to have been indigenous to the soil and little susceptible to foreign

homely, and unsophisticated; but in its higher manifestations showing a feeling for decorative effect and colour arrangements which elevates its most able exponents from mere craftsmen to artists. The period of such work, however, is hardly reached until the seventeenth century. Before then, the best craftsmanship was shown in the monasteries, and was probably largely influenced by foreign inspiration and largely executed by foreign artificers. This would especially apply to medieval tile-work, which reached its highest perfection as early as 1270, when the splendid pavements at Chertsey and Halesowen were laid down. Some fragments of these and other encaustic tiles of the same period are lent by Captain C. Lindsey, which are worthy to rank beside the carved wood-work and stained glass of the same period both in the artistry of their design and the perfection of their technique. A single tile from the Abbey of Le Dale, Derbyshire, of about the same date, lent by Mrs. Hemming, bears for a design twenty-five squares with the alphabet in Lombardic letters reversed. This, if possessing little artistic merit, is of interest as giving an instance of a monastic worker of palpably foreign origin. One would surmise, from the total extinction of encaustic tile making at the dissolution of the monasteries, that the craft was imported from abroad, largely practised by foreign workmen, and never struck firm root here. That it was not wholly used for the adornment of religious edifices is illustrated by the exhibition of a large section of the paved floor of Canynges House, Redcliffe Street, Bristol, in which the tiles are combined in an elaborate heraldic device very beautifully patterned.

In the domestic wares of the same period, of which there are numerous examples, there are so many likenesses apparent to continental and even Asiatic work that one is inclined to ascribe their inspiration, if not their actual manufacture, to the monastic potters. At any rate, they show a higher order of artistic development than that of the wares produced after the dissolution of the monasteries. The few examples of the Tudor period shown, if English in their origin, are hardly English in their characteristics, and one may agree with Mr. R. L. Hobson, who, in his able introduction to the catalogue, ascribes a great portion of the work to Flemish potters settled in England. One does not get to what may be described as indigenous native pottery until the slip wares of the seventeenth century. In these one feels that one is on firm ground, for, as Mr. J. W. F. Glashier tells us, in his note on the subject in the catalogue, "although slip decoration is necessarily one of the most widely spread modes of ornamenting pottery, there is a peculiarity, and I might say a charm, about the English slip-ware which distinguishes them from all others." One would say that a portion of this charm is their homeliness. These posset-pots with their many mouths, curious puzzle-jugs, fuddling cups with their numerous bowls, and toad-mugs with pot toads fashioned at the bottom to surprise the drinker, all bespeak a mirth-loving and hospitable race, and impress us more with the kindly nature of our peasant and

yeoman ancestors than any number of his stories. The greatest glory of ship-ware, however, is to be found in the great dishes of which the Toft family were the principal makers. These are finely exemplified, but many of the principal examples shown have already been described in THE CONNOISSEUR. For the same reason one cannot linger over the other components of the exhibition—the Delft-ware produced at Lambeth, Bristol, and Liverpool; the wares of John Dwight and his successors, in which an English potter for the first time emulated the best stone-wares of the Continent, and in many respects surpassed them; and the salt-glaze wares which constituted the highest exemplification of English ceramic art anterior to the Wedgwood period. These phases of pottery are all superbly represented at the exhibition, which also includes examples of needlework and furniture. It is unsurpassed in interest by any of its numerous predecessors. The catalogue, which is admirably compiled, is prefaced by a learned and interesting introduction from the pens of Messrs. R. L. Hobson and J. W. L. Glaisher. One only regrets that the display, so well arranged and so perfectly expositioned as it is, could not be thrown open to a larger section of the public than are at present able to avail themselves of it under present conditions.

Little craving for originality is the curse of modern English art. The newer schools of painters are apparently less concerned in producing good work than work which is like nothing that has been produced before. In this they are frequently so diabolically successful that the spectator can only hope the pictures will maintain their quality of uniqueness for all time. The new English Art Club is a peculiar sufferer from this craze; it was formed with the intention of encouraging original art, and might reasonably expect to gather the bulk of the rising talent in the metropolis under its wing. But nowadays rising talent is apt to claim complete independence; no sooner do two or three of the younger artists discover in themselves some latent sparks of originality, than they find a new society, in which they hope that these embryo lights will shine to greater advantage than it



ARUNDEL CASTLE  
ETCHING BY WILLIAM WALKER AT MESSRS. CONNELL'S GALLERY

contrasted with the greater luminaries belonging to the elder societies. In this way much of the rising talent is being dissipated in movements, the failure of which is obvious from their initiation.

The fiftieth exhibition of the Society, which was held at the Galleries of the Royal British Artists, Suffolk Street, showed that the

craving for originality of outlook had infected the work of some of the strongest members. Mr. William Orpen, in his most important contribution, had descended frankly to caricature. It was entitled *Sowing New Seeds for the Board of Agriculture and Technical Instruction for Ireland*, and was obviously intended as a satire, but against whom or what little clue was afforded. The grouping together of a man habited like a modern edition of Stiggins, of Pickwick fame, an Irish peasant girl, and three beautifully expressed nude figures, produced an incongruous effect, which the fine painting of the component parts could not remedy. The picture, instead of being a work of art, was merely whimsical. Mr. A. E. John was more serious in his well-composed *Cartoon, the Flute of Pan*, but here again the effect of the whole was marred by the introduction of figures uncouthly expressed—one would think out of deliberate purpose. It is well to avoid superficial prettiness in art, but this is not to be done by the addition of forms which are ugly in themselves and out of unison with the spirit of the rest of the work. Mr. H. A. Budd's *Holiday Makers*, if a little lacking in colour, is a fine example of well-expressed, coherent design, in which a passage of everyday life is converted into an effective piece of decoration. In his *Sunset* Mr. P. Wilson Steer has essayed a Turneresque subject showing a crowded range of shipping under a prismatic evening sky. The coloration is effective and beautifully expressed, but the theme would gain in unity if the composition were more simple. At present there is so much for the eye to rest upon that it becomes distracted; nevertheless, the work is impressed with deep feeling, and is a poetical rendering of one of nature's most beautiful moods. Professor Holmes, in *Under the Viaduct*, a silvery grey landscape framed by the arch of a viaduct. The work is tenderly and delicately expressed, and

#### The New English Art Club

convincingly true to nature. M. Lucien Pissarro has several landscapes, brightly coloured and full of sunlight and atmosphere, while other artists who are seen to advantage include Messrs. David Muirhead, A. W. Rich, C. M. Gere, and W. C. von Glehn.

THE display of a representative collection of etchings by Mr. William Walker at Messrs. Connell's Galleries (47, Old Bond Street) enabled one to more fully appraise the work of this **Etchings by Mr. W. Walker** able exponent of the needle point than has hitherto been the case. The exhibition contained the bulk of the artist's work produced during the last seven or eight years, which showed considerable variations in style and treatment. Latterly he has been simplifying his methods, relying less on contrast of light and shade than on the sentient expression of pure line.

Among the examples of the last category may be mentioned the firmly noted *Colne Valley*, the more delicate *Elm Trees*, and four Dutch costume studies, while even better were *Sand Dunes, Holland*, and a *Dutch Villa*, to which reference has been previously made in *THE CONNOISSEUR*. A broad, spacious rendering of Arundel was distinguished for its atmospheric quality, while in the views of *St. James' Palace*, *Bart's Gateway*, and other structures, the salient features of the old ceiling were set down with fine draughtsmanship and effectiveness for picture-scape effect.

IMMEDIATE photography was seen at its best in the exhibition of plates taken by Mr. Herbert G. Ponting during the British Antarctic Expedition 1910-1913, which were shown at the Fine Art Society's Galleries (48, New Bond Street). Here were no prints doctored up to look like reproductions from pictures, but direct transcripts of nature, the skill of the photographer being displayed

by the clearness and fulness of the *card*. Few, if any, better than another could give an idea of the cruel, cold beauty of the great Antarctic continent, rampartted about with giant cliffs of everlasting ice and approached by seas perilous with berg and floe. Many of the views were like visions of fairyland, others were interesting as showing the members of the expedition at work or depicting the animal life of the far southern continent, whilst all were taken under conditions of intense danger, which would deter most people from the pains of a simple camera.

In the adjoining gallery Mr. H. S. Hopwood gave an excellent series of water-colours of the Arctic, which were the best of the day, and one of the most interesting. The scenes depicted were set down in broad, free brush-work, and attained a highly decorative effect.

Another feature was a series of water-colours were *Frost Weather, A Londoner's view of the Market Place*,

IN her exhibition of humorous and other drawings at Messrs. Dowdeswell's Galleries (160, New Bond Street),

**Humorous and Other Drawings, by Miss Vera Willoughby** Miss Vera Willoughby showed a distinct advance on her previous work. Her scenes from English history were capital examples of a

humour that never descended into vulgarity, and was expressed in an artistic guise. In her more serious works she was not so successful. Her creations attain to a certain horrible grotesqueness, and, though marked by decorative feeling, are of a type of art that degrades rather than elevates.

THE mansion of Rotherwas is to be no more, and, indeed, the old order changeth, yielding place to the new.

**A Rare Chippendale Bookcase** The walls of this historic mansion are to be stripped of their old panelling, which is covered, to use an expression,

with the dust of centuries. Rotherwas came in the fifteenth century into the possession of the Bodenham family, and was their sheltering until the death of Charles de la Barre Bodenham in 1883. The Bodenhams were Royalists, and the house was occupied by the Parliament for a period in 1651. The fortunes of the family waned, but recovered in the eighteenth century, when the house was rebuilt of red brick. It is a solid structure, and looks out grimly as if conscious of the doom overhanging its roof. To this second building was transferred at the time the fine old panelling, which is redundant in the coats of arms of this ancient family. This pouring out the ashes, as Ruskin would say, of a house whose panelled rooms have looked on sires and grandsires for centuries, is embittered by the report that this beautiful panelling is to be shipped to America. To appreciate the depths of this regret one must be informed that on the mantel-tree of the chimney there are twenty-five coats on one achievement. Some fine specimens of the furniture belonging Rotherwas, however, were secured by buyers in this country, and one that has passed through the hands of Messrs. Fryers, Ltd., of 6, Henrietta Street, Cavendish Square, and remains in the possession of an English collector, is a rare Chippendale bookcase, in a perfect condition. It is an object-lesson in technique of workmanship, and one of the finest specimens produced by this remarkable man.

No one who knows anything of Staffordshire ceramic art will omit from his list of distinguished potters the

**The Art of Ralph Wood and Mr. Stoner's Collection** Wood family, the work of these brilliant men being marked by its originality and proving them to be modellores of a very high order. As

Wedgwood is famous for his wonderful reproductions of the finest classical designs, so Ralph Wood is known for his toby jugs and rustic figures which adorn many mantel-shelves in the genuine old-world homes. His famous rustic figures are renowned for their quaintness and racy humour. In the last issue, through the courtesy of Mr. George Stoner, we

## Current Art Notes

were enabled to give reproductions from his collection, which included a squirrel, a goat, bull-baiting, ram, and another squirrel. Also by the kindness of Mr. Stoner, THE CONNOISSEUR obtained an interesting illustration in the Ralph Wood plaque, *Jack on a Cruise*.

### Edinburgh : The Art School and the Society of Eight

As Sir Joshua Reynolds observes in his *Discourses*, skill in painting or sculpture cannot be taught, all that even the best teaching can do being to foster an innate gift where this really exists; and his saying comes to mind repeatedly on visiting the show at the Edinburgh Art School, for among the great host of exhibitors, only a very few command attention. One who does this is Mr. K. Balmain, represented by an autumnal landscape, while Mr. W. P. Johnston manifests promise, and Miss Dorothy Johnstone's drawings are beautiful; but the best thing is a big portrait in high pitch by Mr. John Turnbull, which, though not impeccable technically, is exceptionally vivacious and distinguished. It is pleasant to write of so memorable a canvas as this, the more so as Mr. Turnbull is presumably quite a young man; but what should be said of the second exhibition of the Society of Eight, held at their own New Gallery in Shandwick Place? The general impression received on entering is agreeable, the crowding which characterises most shows being conspicuous by its absence; while most of the frames have been chosen with real connoisseurship, among them being what appears to be a genuine Spanish black-and-gold one of the seventeenth century, and also some good copies of mediaeval Florentine and Venetian patterns. But scanning things more minutely, all the members betray a want of critical sense, each of them showing numerous pictures distinctly unworthy of him. Still, to ask an artist to appraise his own productions, and to reject those which are inferior, is like asking a mother to criticise her own sons; and, granting the preponderance here of feeble work, the fact remains that there are isolated items of sound excellence. Mr. A. G. Sinclair, the premier exhibitor last year, shows a full-length portrait which is beautifully drawn, and also a fine landscape, *Trees on*

*the Shore*, which is painted in a remarkably decisive, straightforward manner. It lacks, however, that precious element usually called the poetic touch, that element which raises verisimilitude into something nobler; but this is a fault of Mr. F. A. Walton.

canvas, for Mr. Walton is not a member of the society—while it is salient, too, in one by Mr. James Patterson, an arabesque of autumn-tinted trees showing against a blue sky. This is the artist's theme, and so well is it treated that, would a brother be found for this picture, it were difficult to look to the art of Richard Wilson, surely the premier landscapist of the English school. Mr. Patterson has never done



THE STONE-BREAKERS BY JAMES PATTERSON AND OTHERS, GLASGOW

anything more delectable than this, and perhaps Mr. John Lavery has done few better things than his *Girls in Sunlight*, or his pensive study of Mme. Pavlova; but Mr. P. W. Adam is not so successful, none of the interiors he shows embodying his usual skill in composition. At the same time, each of them engages by the clever conduct of the lighting, and one misses this in sundry pictures by Mr. J. Cadenhead and Mr. F. C. B. Cadell; whilst as regards Mr. D. Alison, his *Portrait of Lady Stirling*, albeit rather well drawn and designed, is sadly deficient in what is known in studios as "quality," and the same brief must be brought, though less emphatically, against Mr. Harrington Mann, who confines himself solely to portraits. One of these, moreover, is as insipid and sentimental as a Greuze; but then, in two neighbouring studies of children, Mr. Mann is almost triumphant. Here is an artist able to give a sympathetic, veracious chapter from nursery life, for his children look as if they had been painted without their being aware of it—they are not posing like those in Van Dyck's groups. And besides, one of these pictures is rendered additionally charming by the rare colour-harmony evolved from flaxen heads against a blue ground.

### Glasgow : The Grand Hotel

THE art exhibition which is being held just now at the Grand Hotel, Glasgow, is purely a commercial one, the works on view being offered for sale by Mr. W. B.

at 10, Grosvenor Square, London; but the latter has been closed off to the public, and is destined to the ventures of dealers, nor has this interest been manifested without good cause. For the entrance room, which contains chiefly water-colours and drawings, represents the best work of British artists to get up to date; while the larger *salon* beyond, consecrated to sculpture and oil-paintings, affords an invaluable opportunity of studying some modern continental masters hitherto but little known in Scotland.

Among the best things in the smaller room is an engraving by Mr. W. G. Nicholson, *Punzicello*, which shows a boy dressed in black who is playing with two gaudy puppets; and these last appear to sparkle like jewels, a rare brilliancy being given them by their dark setting. As a draughtsman, withal, Mr. Nicholson hardly shows the verve of Mr. James Pryde, an artist who collaborated with him once in a series of noble posters, signed Beggerstaff Brothers, and whose work is illustrated here by a drawing, somewhat in the manner of Goya, of a woman who looks straight out of the frame with piercing gaze, seeming as though she would fain wrest some secret from the spectator. Fully as vigorous are the pencil sketches by Crawford, animal studies mostly; yet even these are transcended by a picture by Mr. E. A. Walton, *Spring Landscape*. In the foreground a graceful birch sways gently in the breeze, while beyond this stretch a river and green fields; and everywhere the colour is ineffably tender and delicate. While all is charged with the divine freshness of the morning, there is at the great upper portion as naturally and spontaneously as a blush on the cheek. It is a pity that so delightful a work should be marred by a cumbersome gold frame, and this should be replaced by a slim white one, furnished with a broad mount of vellum, or preferably of silk.

Studying the sculpture, one's gaze is soon arrested by several things by a Scottish artist, Mrs. Meredith Williams, who is perhaps the only woman, save Madame Judith Gautier, who has ever attained excellence in this field of art, and whose talent would seem to consist mainly in this: that, while she emulates Rodin, she wisely refrains from actually competing with that essentially masculine worker, and instead produces work characteristic of a woman's outlook. Passing on to the domain of oil-painting, here some specimens of Corot are disappointing, as also are works by Monticelli, Sisley, and Pissarro; but this disappointment is atoned for by the presence of a splendid Courbet, a *Renoir* which almost vies with that master's delightful *Déjeuner* in the Luxembourg, and a typical Monet wherein light is suggested by the skilful juxtaposition throughout of complementaries. Then Mr. Will Penn shows himself a promising painter of still-life, while M. Ottmann is revealed as a real giant in this realm, his study of a dinner-table being faultlessly composed, and perpetuating successfully the charm of candlelight. Another fine thing is a portrait of a young woman by Henri de Toulouse Lantree, that pathetic figure who, the last scion of a noble old French house, was a hunchback from birth,

and died insane at an early age; while yet a further picture of rare worth is one by Paul Gauguin, a Tahiti landscape, so rich and glowing in colour that it suggests a stained-glass window. But imposing as these twain are, they are easily overshadowed by a pastel by M. Degas, its subject a girl with her head resting on a pillow, and in fact it is questionable whether a more exquisite picture than this has been shown in Glasgow since the International Exhibition there in 1901. In his valuable monograph on M. Degas, M. Georges Grappe lays great stress on that artist's devotion and debt to Dominique Ingres; and certainly this pastel with its flesh-tints as subtle and diverse as mother-of-pearl, recalls nothing so much as Ingres's *Sleeping Odalisque*, that sublime crown of the South Kensington collection.

AMERICANS are delighted with the decision of the trustees of the Metropolitan Museum, who, by an unanimous

#### **The Altman Collections**

vote, accepted the bequest of Benjamin Altman, with the restrictions against their segregation which he laid down in his will. A committee has been appointed to consult with Mr. Altman's executors regarding the generous gift of his art collections, and also to arrange for a temporary exhibition of the treasures. Commenting on this gift, an American contemporary journal of art observes in its leader :—

"From the local art business viewpoint, the act of force of Mr. Altman's trustees to the Museum is to be regretted. Had the Museum trustees decided to fulfil the provisions of Mr. Altman's will, certain attractions would have remained in his gallery and to open at Fifth Avenue, 58th St., New York. 'Well,' the dealers say, 'we'll go down the street to the Metropolitan.' Fifth Avenue would have been indeed very great. The Altman Gallery would have been the Mecca for residents and visitors, and would incalculably have stimulated art interest in the nearby art dealers' galleries. But what local art trade has lost the Museum has gained, and the action of the Museum trustees is to be deplored, and condemned, especially after the Altman bequest has been made."

UNTIL nearly the close of the nineteenth century an education to the few who could afford it necessarily

**Englishmen and Italy** part of the education of every cultivated Englishman. Our greater poets, from

Chaucer to Byron, derived much of their inspiration from Italian sources; the discovery of Italy by our artists gave birth to the English school of painting; whilst our architects, furniture designers, and potters owed many of their greatest creations to the influence of classical and renaissance ideals transmitted through Italian sources. More than any other country, Italy may be said to be the mother of European文明, that is, of art and literature; and our countrymen in visiting her may be said to be paying their *dévoirs* to their artistic mother-land. A debt of gratitude should compel the pilgrimage, but the pleasures which it will afford the pilgrim, more especially in the winter-time, should make the task delightful. Those who in England



THE COLOSSEUM  
FROM "THE MUSEUMS AND RUINS OF ROME" BY CROWFOORD

wax eloquent over the few vestiges of tessellated pavement, fragments of pottery, and grass-grown mounds, which are practically the sole tangible records of the Roman occupation of the country, will find themselves confronted with countless buildings and monuments exemplifying the full resources of Roman art, and of Grecian art as well; for Rome was the treasure-house into which the spoils of all ancient civilisations were gathered. An idea of their wonderful extent may be gleaned from the two handy and profusely illustrated volumes on *The Museums and Ruins of Rome*, translated from the German of Walther Amelung and Heinrich Holtzinger, a work which no English visitor to Rome should deny himself. The German origin of this invaluable guide to antique Rome, which has already gone into two editions in this country, inspires one with the query as to whether English interest in Italy is not being diverted into other and less profitable directions.

One does not wish to disparage the winter sports in Switzerland and Norway which are attracting so many English travellers away from the more genial charms of the South; and yet these sports are merely an end in themselves, giving little of fresh knowledge or experience to their participants; whereas a tour in Italy or a visit to one of the ancient Italian cities opens out a new vista to life. For Italy is something more than a mere tourist resort; to go there is to step into the undying past. It is the cradle of civilisations that were old before England had become a nation and from which our own civilisation has been almost wholly derived; and it is a country where nature puts on a garb wholly different to what she wears in our ungenial northern clime.

It is good for the modern Englishman to visit such a country. He is apt to live too much in the present, to take life

too strenuously, converting his amusements from pastimes into engrossing occupations, and leaving himself little time for culture or thought. A visit to Italy should prove a corrective to this; the past there is so great that it cannot be improved away, and much of it is incorporated in the life of the present, so that one may see churches in use which were heathen temples before Christianity was a religion. But the past in which one has no part alienates one by its remoteness; so that a monument which, like Stonehenge, has no visible connection with the present leaves one cold and unmoved. This is not so in Italy, for there is scarcely one of all its vast remains which does not recall some association or other with modern England. The finest of the ancient statues which adorn its museums are familiarised to one by the casts of them reproduced in our own, and with

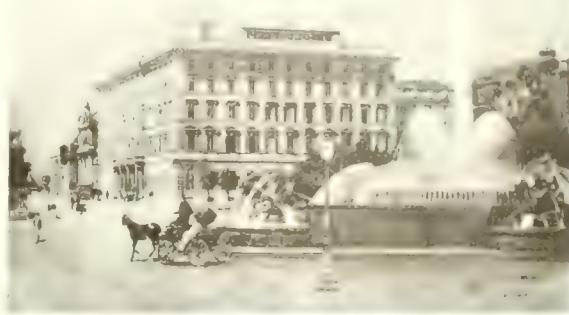


THE TEMPLE OF MINERVA  
ROMAN MUSEUM AND EXCAVATION

them are countless other pieces which illustrate the richness and extent of Roman and Greek art. In them one may find the prototypes of much of our own sculpture, for there have been few eminent British sculptors who have not made a pilgrimage to Italy. The great Roman and Italian renaissance buildings, too, have left a deep impress on English architecture, for many of their salient features have been reproduced on a smaller scale in this country. To Italian painting the debt of England is even more pronounced.

It inspired nearly all the great eighteenth-century British masters: Wilson,

Romney, Raeburn, and Lawrence all studied at Rome, and many of their successors have followed in their steps. Greatest



English literature to Italy. Chaucer, the first of our great writers, was inspired by Italian models,

RECENTLY I CAME TO ROME, AND ONCE AGAIN I FOUND IT AS I HAD LEFT IT, THE LAND SEEMS FILLED WITH THEIR MEMORIES. FOR THE GREAT ENGLISHMEN WHO HAVE MADE ITALY THEIR SECOND HOME IS ALMOST TOO NUMEROUS TO COUNT. BYRON WENT FROM THERE TO MEET HIS DEATH IN GREECE; THE REMAINS OF SHELLEY AND KEATS BOTH LIE INTERRED IN ITALIAN SOIL; MRS. BROWNING DIED THERE; WHILST OTHERS, LIKE RUSKIN, HAVE WRITTEN OF HER ART AND ARCHITECTURE WITH AN INTIMATE APPRECIATION NOT SURPASSED BY THAT OF THE NATIVES OF THE COUNTRY.

This fascination which Italy has exercised over the minds of cultured Englishmen of all ages is the fruit of its unique attractions. There is no place in which nature is more beautiful or more varied in its luxuriance. Its winter climate is unsurpassed, for, as Virgil wrote two thousand years ago, in Italy "is ceaseless spring, and summer in months to which summer is alien"; but above all things it is a land in which every great city is a treasure-house of art. Its civilisation suffered only a temporary check during the decline which harassed other lands in tenebrous gloom, for it was here that "the glory that was Rome" lingered the longest and the dawn of the renaissance shed its first rays. Its wealth during the Middle Ages was so prodigious that it supported a score of states, each having its capital more beautifully situated than any other in Europe, save perhaps one of the great cities beyond the Alps, and so much of this wealth came from the Papal States, and from the treasures looted from Greece, that each of its greater cities contained a collection of antiquities which in their way are unrivalled and unique. There is Rome, capital of the ancient world, of united Christendom, and of the Papal State, the most important of all the Papal States. Then there is Florence, the cradle of the Renaissance, the birthplace of the Medici, the home of the greatest of Italian artists, and the Rome of the majestic and gorgeous ceremonials incidental to the papal court, which cannot be matched elsewhere.

Nor are its attractions confined to art and archaeology. During the winter season Rome is one of the gayest cities on the Continent. For the lovers of music and the drama, its theatres and opera-house provide a constant succession of the best pieces. For the sportsman there are racing meetings which are among the best known in Europe; the hunting is excellent, and there is abundance of golf; whilst hotels, modern in their equipment and moderate in their charges, provide accommodation for the *élite* of European society as well as for the humble tourist.

But there are other Italian towns of surpassing interest



"A FINE DAY IN THE RUINS OF ROME."—LE GRANGE

architectural, artistic, and archaeological. Venice, Florence, Milan, Verona, Ravenna, Naples, and a score of others, in each of which can be seen beautiful complete and unimpaired monuments of renaissance and pre-renaissance art environed in their proper setting and rich with ancient memories and associations.

To go amongst such places is an education. It leads one from the crude materialism of the civilisation of to-day back to the past, when civilisation marked its onward march by the creation of beauty, and art and life were one. Something of this same feeling is needed in England to-day. Our tastes are becoming more coarse, we are losing touch with enduring ideals of beauty; so that our architecture is becoming ostentatious without being stately, our art

whimsical, our crafts lacking the power of new creation—turned to the reproduction of the old, and our literature more and more devoted to ephemeral matters. One cannot correct such tendencies by the unremitting indulgence of sport, nor is the strain imposed by the latter altogether healthful. Many who now spend the winter in boisterous athleticism in Switzerland would find themselves stronger in body, mentally refreshed, and the horizon of their minds infinitely broadened if they visited Italy instead.

A SHADOW ON A GREAT NAME HAS BEEN CAST BY THE PUBLICATION OF A NUMBER OF LETTERS WRITTEN BY SIR JOSHUA REYNOLDS.

#### "The Human Delinquencies" of Sir Joshua Reynolds

In our days, when so much has been said of the invasion of American and Continental dealers to this country taking, through their wealth, the works of old and new

masters away from the mother-land (note as regards the latter the present activity of the promoters of the National Loan Exhibition, Grosvenor Gallery), it is interesting to observe the spoliation which was going on in Italy in Reynolds's time, when the Papal Government was robbed of several of its masterpieces by one of the most obvious American dealers. The letters, which have been in the British Museum for nearly twenty years, have not been noticed by any of the artist's biographers. It is mooted that they were unknown to the biographers, but certainly, without weight, could be put forward that they were added to the writer of Peacock's *Life*, and were not included, as the letters placed the master in a position of little grace in the eyes of an impartial world; it was perhaps not thought desirable to throw mud, however little, on the escutcheon of an illustrious name. The paintings which place Reynolds in a bad light were a series by Nicholas Poussin, the *Seven Sacraments*, painted

### *Current Art Notes*

for the Cavaliere del Portofino in 1636. Sir Robert Wa pole purchased them, but, according to the Italian law, he was not allowed to take them out of the country. On the 10th of June, 1785, James Byres wrote a letter to the Duke of Rutland (then Marquis of Granby), who was desirous of obtaining the *Seven Sacraments*. He said (and he had been several years endeavouring to get the series) that he had "unexpectedly succeeded" in obtaining the pictures by substituting "copies of the originals." Sir Joshua Reynolds was jubilant over the *coup*. Alleyne Fitzherbert said that he (Sir Joshua) was "in raptures at the intelligence," and Reynolds, in reference to Byres's letter, wrote: "I would by all means recommend your Grace to close." He continued:—

The wish of Sir Joshua was satisfied, for on September 7th, 1786, he wrote a long letter to the Duke, for the pictures had arrived safely, and were in his studio in Leicester Fields. In this letter he said :—

"I hang over them all day, and have examined every picture with the greatest accuracy. I think, upon the whole, that this must be considered as the greatest work of Poussin, who was certainly one of the greatest painters that ever lived.

" I must mention, at the same time, that (except to the eye of an artist, who has the habit of seeing through dirt) they have a most unpromising appearance, being incrustated with dirt. There are likewise two or three holes, which may be easily mended when the pictures are lined. Excepting this, which is scarce worth mentioning, they are in perfect condition. They are just as Poussine left them. I believe they have never been washed or varnished since his time. It is very rare to see a picture of Poussine, or, indeed, of any great painter, that has not been defaced in some part or rather (*sic*), and mended by picture cleaners, and have been reduced by that means to half their value.

"I expected but seven pictures, but there are eight. The Sacrement of Baptism is represented by Christ baptising St. John, but that picture, which does not seem to belong to the sett (though equally excellent with the rest), is St. John baptising the multitude.

"I calculate that those pictures will cost your Grace 250 guineas each. I think they are worth double the money.

"A few evenings since I met Lord Besborough at Brooks'. I told him of my intended purchase of a set of old prints, and he (I rememberd them very well) what he thought they might be worth. He said they would be cheap at six thousand pounds.

"I think Mr. Beyers managed very well to get them out of Rome, which is now much poorer, as England is richer than it was, by this acquisition.

"Les Bénéfices, P. J. G. et le rôle de l'agriculture dans la

for the sake of those pictures by Poussin, for I do not remember there were any others of any kind. Those Sacraments are much superior to those in the Orleans collection, which I thought were but feebly painted, tho' equally excellent for invention."

On the 4th of the next month of the same year Reynolds informed His Grace that :—

" Everything relating to the pictures has hitherto turned out most prosperously. They have past through the operations of lining and cleaning, all of which has been performed in my own house under my own eye. I was strongly recommended to a Neapolitan as having an extraordinary secret for cleaning pictures, which, though I declined listening to at first, I was at length persuaded to send for the man, and tried him by putting into his hands a couple of what I thought the most difficult pictures to clean of any in my house. The success was so complete that I thought I might securely trust him with the Sacraments, taking care to be allways present when he was at work. He uses a large white sponge only, and, without any violence of friction, takes off all the dirt and varnish without touching or in the least affecting the colours. With all my experience in picture cleaning, he really amazed me. The pictures are now just as they came from the easel. I may now safely congratulate your Grace on being relieved from all anxiety. We are safely landed; all danger is over.

"The eighth picture, the Baptism of the Multitude, does not belong to the set nor is it engraved as the rest are. The figures are not upon the same scale; they are of less dimensions. This picture is the only one that has been in a picture-cleaner's hands, is more damaged, and has been painted upon, but it is equally excellent with the rest.

"As to their originality, it is quite out of all question. They are not only original, but in his very best manner, which cannot be said of the set in the Duke of Orleans's collection. Those latter are really painted in a very feeble manner; and, though they are undoubtedly originals, have somewhat the appearance of copies.

"Wellbore Ellis Agar told me they were offered to him some years ago for £1,500, but he declined the purchase by the advice of Hamilton, the painter, on account, as he said, of their being in bad condition.

"It is very extraordinary that a man so conversant in pictures should not distinguish between mere dirtiness and what is  
since, with a party of connoisseurs; but the admiration of the company, and particularly of the good preservation of those pictures, so mortified him at having missed them, that he was  
mouth, for he made very little use of it either for eating or talking.

"Lord Spencer tells me that he stood next, and was to have had them if your Grace had declined the purchase. One of the articles, he says, between Beyers and the Marquis was that he

and other copies put in their place. This trick has been played, to my knowledge, with pictures of Salvator Rosa by some of his descendants, who are now living at Rome, who pretend that the pictures have been in the family ever since their ancestor's death.

"The connoisseurs—or, rather, picture dealers, who are better

"stances, I think, may help to make your Grace perfectly satisfied with your bargain."

Some of the letters appeared in an article by Lady  
Lancaster in the *Evening Standard*, and in the  
*Illustrated London News*.

Fine Needlework Association for Invalid Women and Girls

competed for annually until it is won three times in succession by the same competitor.

PLATE 16.—The British Pottery and Glass Manufacturers' Annual Fair, 1914, Stoke-

**Fine Art Exhibitions** February 16 to March

Mall East, London, S.W. President,  
Sir Frank Short. Secretary Mr W.

Bond Street. Chairman, Mr. Francis Howard. Secretary, Mr. T. Martin Wood.



March 23 to May 28.—Royal Institute of Painters in Water-Colour Exhibition, 195, Piccadilly, London, W. President, Sir James D. Linton. Secretary, Mr. W. T. Blackmore.

March 16, 1907.—Museum Society of Great Britain. Exhibition, Royal Institute Galleries, Piccadilly, London, W. President, Mr. Alfred Praga. Secretary, Mr. Edgar Blackmore.

April and May, 1914. —International Society of Sculptors, Painters, and Gravers' Spring Exhibition, Grosvenor Gallery, 51A, Bond Street. President, M. A. Rodin. Secretary, Mr. Francis Howard.

Mr. [to Augustus] Hobart Avice, President of Burlington House, London. President, Sir Edward J. Poynter. Secretary, Mr. W. R. M. Lamb.

May last week) to July Middle.—New English Art Club Exhibition, Royal Society of British Artists' Gal-

June 1 to 8.—Internationale Musikgesellschaft (Trier).  
Congress Hall, Piccadilly, Dr.  
Felix Lederer, Secretary, Dr.  
Giese, Maxima, Great Marlborough  
Street, London, W.

Jane 8 to July 10.—Royal Society of Portrait Painters' Exhibition, Grafton Galleries. President, Mr. J. J. Shannon. Secretary, Mr. H. A. Olivier.

June middle) to July end. Pastel Society Exhibition, Royal Institute Galleries, Piccadilly, W. President, Mr. Melton Fisher. Secretary, Mr. Edgar Hart, 169, 171.

Institute of Oil Painters' Exhibition, 195,  
Piccadilly, London, W. President, Mr.  
Frank Walton. Secretary, Mr. W. T.  
Blundellmore.

November end, to January end.—  
New English Art Club Exhibition, 6,  
Suffolk Street, Pall Mall, London. Gen-  
eral Secretary, Mr. Fred Winter. Hon.  
Secretary and Treasurer, Mr. Francis  
Locke.

beginning. - Incorporated Society of Musicians' Annual Conference.

# ANSWERS TO CORRESPONDENTS

Enquiries should be made at the Enquiry Counter, Soho Station, London.

**Brass Mortar.**—A7,733 (Glasgow).—The full inscription on your mortar should be HENRY LEE HOUST MELVILLE, ANNO 1607. We have heard of others bearing similar inscriptions, notably HENRY LEE HOUST MELVILLE, 1638, which was brought to our notice a short time ago. They are often ornamented with the type of arabesque peculiar to the period in which they were made.

**Silhouettes.**—A7,768 (Horsham).—Unless they are portraits of celebrities, these are of no great value, the ordinary types only fetching a few shillings each. Unidentified or anonymous silhouettes are nearly always of very small value.

**Rapiers.**—A7,777 (Sheffield).—So far as can be judged from your photo, the two rapiers are fair specimens of eighteenth-century work, about 1780, only the one on the right of photo is incomplete, having lost the upper part of its guard. They are of the type known as "dress" swords; and it is but seldom that these retain their original sheaths, the composite materials of which were not remarkable for durability. The possession of the sheaths would most certainly add to the value of such swords, which, as they stand, are worth from, say, £3 to £6 each.

**"The Shipwrecked Sailor Boy telling his Story at a Cottage Door."**—A7,780 (Bexhill).—This engraving, one of a pair by Gaugain, after Bigg, and, if genuine and in good condition, is worth from £4 to £5. A new issue of this in colour from the original pictures has just been published by Messrs. Henry Graves, 6, Pall Mall, S.W.

**Engravings after Morland, by W. Ward and J. R. Smith.**—A7,800 (Peebles).—If genuine, these engravings are worth from £15 to £20 each, but we hesitate to give an exact opinion, as these are amongst the most popular of Morland's works, and have been frequently reproduced.

**Grandfather Clock by Finney, of Liverpool.**—A7,817 (Londonderry).—This was probably Joseph Finney, of Thomas Street, Liverpool, who was practising in 1750 and 1760. Judging from the photo, your clock seems a good specimen of its kind, although the finial has been rather badly damaged, and we should estimate its value roughly at about £20.

**Wedgwood Dinner Service.**—A7,821 (Budapest).—Judging from your description, we should estimate the value of your undecorated modern service as being from £8 to £10, if genuine and in good condition.

**Vase.**—A7,829 (Burnham Market).—Judging from the description, it is more than probable that the vase is modern Japanese.

**Water-clock attributed to James Smythe, 1636.**—A7,834 (Hampton-in-Arden).—So far as can be seen from the photo submitted to us, your clepsydra is quite modern, and therefore practically valueless.

**Stipple Engraving.**—A7,838 (Kensington).—This is a trial proof before letters, but as it is of no particular interest, its value would not be likely to exceed an amount between 7s. 6d. and 10s.

**Grandfather Clock by Paulus Bramer.**—A7,873 (Lancaster Gate).—Paulus Bramer flourished in Amsterdam at the beginning of the eighteenth century. We cannot give any definite opinion about the value of the clock from the rough diagram sent to us.

**Ring.**—A7,896 (Ripon).—From the impression sent to us, we consider that the bezel of the ring is of ancient Etruscan manufacture, but we cannot give a definite opinion either as to exact age or value without inspecting the actual article.

**Wax Portraits.**—A7,899 (Maidstone).—The wax portraits submitted to us are quite modern. A great many, evidently emanating from the same hand and put into old frames to deceive the unwary, have been put on the market of late, and, of course, are practically valueless. The forgers generally choose as their subjects portraits of well-known characters of the early nineteenth century.

**"Heads of the People," Vol. I., drawn by Kenny Meadows.**—A7,904 (Leeds).—As you say, the first volume is incomplete, its value would be very small indeed. If you could find an odd copy of the second volume, it would, of course, add to the interest of the book.

**Figure of Shakespeare.**—A7,906 (St. Austell, Cornwall).—The figure is by Sir Francis Chantrey, 1811. It is one of a pair, the companion being Milton. Since it is in good condition, we should estimate its value as being from £18 to £20. The design is similar to the statue of Shakespeare by Roubillac (1695-1763) in Poet's Corner, Westminster Abbey.

**Books on Miniatures and Tapestry.**—A7,914 (Gand).—Good works on miniatures have been written by Dr. Williamson (published by G. Bell) and by J. J. Foster (published by Fisher Unwin). For books on tapestry we should recommend you to communicate with Bernard Quaritch, 11, Grafton Street, New Bond Street, London, W.

**Clock by Andrew Stuart Dunce.**—A7,917 (Toronto).—We do not recall any facts about this maker, but so far as can be seen from your photo, the clock is of eighteenth-century manufacture, and its value, roughly speaking, might be from £15 to £20.

**Books.**—A7,918 (Bude).—(1) Essays of Sir Francis Bacon, 1680; (2) *Poor Man's Library*, by K. J. Foster, 5th ed., 1924; (3) *The Seven*, in four books, by G. Herbert, N.D.; (4) *Some Thoughts concerning Education*, by John Locke, 7th ed., 1712; (5) *Pilgrim's Progress*, illustrated by Selous and Priolo, N.D. None of the five books you mention are of any importance, their interest and value being very small. As a lot they would probably only realise a few shillings.

**Books.**—A7,926 (Lytham).—(1) Books of Common Prayer with illustrations, and Book of Psalms in English metre, 1715; (2) Historical Part of the Holy Bible, and Book of Common Prayer, 1726; (3) Miscellaneous Works in Verse and Prose of Joseph Addison, 4 vols., 1765. There is no demand for books of the type you mention, which are all of small value, despite the two hundred plates contained in No. II.

**Tortoiseshell Tea Caddy.**—A7,967 (Kirby Moorside).—The value of your tea caddy is probably from £2 to £3, but we should require to see the specimen before making a definite statement on the subject.

**"The First of May, 1851," engraved by S. Cousins.**—A7,968 (Cheadle).—If this is, as you say, a good impression and genuine, it might fetch £1, but not over that amount.

**Pack of Hand-painted Playing Cards.**—A7,974 (Stoke-on-Trent).—Under ordinary circumstances, a pack of cards of this period (1820 to 1837, judging by the Royal Arms) would not be of much account. The period is not one that appeals to card collectors, but if, as has been stated, this is one of two packs of which no others were produced, it might command a fancy price. Evidently special plates were engraved, as it is hardly likely that only two sets were printed. It is difficult to give an exact opinion in this case, as means of comparison are scanty; but the ordinary collector, unactuated by family interest, would not give more than about £1 for the pack.

**Brass Mortar.**—A7,986 (Fife).—Judging from your diagram, this mortar is one of the ordinary examples, devoid of ornamentation. If this is the case, the value is about 30s., as specimens of this type are common. Mortars bearing a coat of arms, initials, or date always command a better price than their less ornate brethren.

**Egyptian Amulets.**—A7,986A (Kensington).—(1) This is the amulet known as the Utchat, or Sacred Eye of Horus; but in this case, unfortunately, it is a modern reproduction. (2) We should not advise you to collect scarabs unless you can obtain a very good guarantee of their authenticity, as these are amongst the most extensively forged class of amulet on the market.

# THE CONNOISSEVR GENEALOGICAL AND HERALDIC DEPARTMENT



## Special Notice

READERS OF THE CONNOISSEVR who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, Hanover Buildings, 35-39, Maddox Street, W.

Only replies that may be considered to be of general interest will be published in these columns. Those of a directly personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

Henry VII.—The Herald's rolls of the Chamber, etc., are silent respecting the name of Henry, who was created Duke of Lancast. He died in 1457, and his son, Edward, Duke of Lancaster, in 1471, leaving no male heir, but only a daughter, Margaret, who married Henry VII. in 1485.

Henry VII.—After 1485, called also 'the King of England' and 'the First of the House of Tudor,' he had two sons, Edward, Prince of Wales, born 1502, King of England, in the same county, and founder of the family of Hodilow of Leland; and Arthur, born 1504, who died in 1548, leaving his estate to Margaret, his wife.

Robert, the eldest son, married Alice ——, before 1522. He died in 1542, leaving a son, Thomas, his heir, and a his debt owing to him in Holland; he mentions the four brothers of his father. His son, also named Alice, who married Edmund Heynesworth.

Thomas, only son of Robert, had nine children, three sons and six daughters. The first son, Thomas, citizen and salter of London, left an only daughter; and third,

From the eldest son, Edmund, descend the families of Hodilow of Cambridge, Essex, Suffolk, London, etc.

Various accounts of this family have been published, but the most recent is that of Mr. G. E. Cokayne.

Oldsworthy.—The arms of Oldsworthy, which were granted to Edward, of Paulton's Court, co. Gloucester, eldest son of Nicholas Oldsworth,

Edward.—The arms of Edward, of Paulton's Court, co. Kent, which were granted to him in 1403.

on a chevron az. charged with three cockatoos or, members gu.

Mosse.—Henry Mosse, servant, was son of Francis Mosse, who was buried in the church of St. Michael, Cornhill. In his will, dated 30th December, 1673, he mentions his wife Jane (his only surviving s. Elizabeth, co. Fife), son of his late son, Richard Mosse, deceased.

## Queries

LAMARE FAMILY.—Wanted the present repository of two charters, one of Geoffrey de Lamare, and the other of his son Robert de Lamare, of about 1243 and 1248 respectively, by which they grant the advowson of the church of Lamare to Titchfield Abbey, Hampshire. Any charters of this family would, however, be of interest. What arms were borne by the

COTTER.—Wanted information concerning the pedigree and lineage of the brothers William, James, and John (?) Cotter. William Cotter was born on October 12, 1769, probably in Devonshire, and with his brother James went to Australia about 1825. The family at one time is believed to have resided in Birmingham.

THOMPSON.—Wanted, ancestry of William Thompson, physician, of St. Katherine's by the Tower, London. He married the Misses ——, and was the son of Anne Swindell. He died in 1775, aged 65 years.











## Nineteenth-Century Purses

THE end of the eighteenth century and the beginning of the nineteenth found needlework and the kindred arts fashionable diversions amongst the women of the upper classes in England. They did not, it is true, do work that can compare with the productions of a hundred years before either in design or technique, but much of it is quite interesting, and well reflects the better taste of the day.

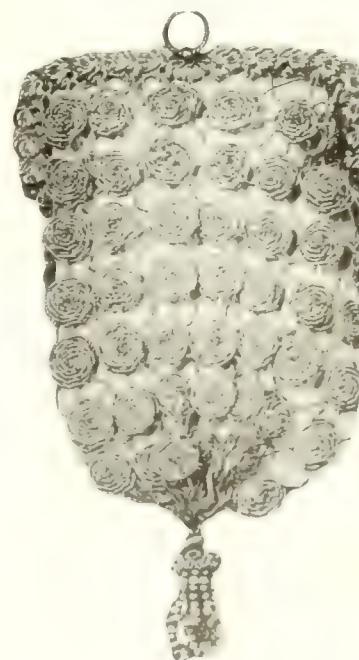
The superior person of the time indeed looked with scorn on such occupations. Did not that highly cultured gentleman, Mr. Darcy, of Pemberly, object strongly to the term "accomplished" being "applied to many a woman who deserves it no otherwise than by netting a purse or covering a skreen"? Some of the occupations then in vogue were silly, and the objects produced devoid of any artistic merit, such as the copying of Chinese porcelain by painting the inside of glass jars and decorating them with coloured scraps: and little better are tea-caddies covered with tiny rolls of paper and gilt. But among the two branches selected for censure in *Pride and Prejudice*—purses and screens—are to be found many objects which are well worth attention, because of their daintiness of finish and the deftness of hand displayed in their making. To some people they may appear mere trifles unworthy of serious thought: to others they are treasure-trove, and are eagerly rescued from the back-waters where they have been thrown with other flotsam and jetsam from the waves of time.

By MacIver Percival

Amongst the purses will be found an infinite variety. Many might be studied with advantage by the needle-women of the present day, as from them may be drawn ideas which can easily be adapted to modern use. They were decorated with every kind of embroidery then in use, and are composed of an almost infinite variety of materials: steel was not too hard, gold too precious, nor lace too delicate to be pressed into the service, but the great majority are ornamented with bead-work in some form. Netting, crochet, loom-work, and simply stringing as tassels, are all methods used for the introduction of these tiny objects, individually so insignificant, but making such a brave show when they are brought together in close order.

These purses are generally of one of three shapes—a bag closed with strings or buttoned flap; a pouch closed with a snap clasp; or the double-ended form shown as the "Miser's bag," in which the money is kept in place by rings. Of course, the first, as it is the simplest, is also the oldest type, and, needing as it does only a scrap of silk, some embroidery materials, and a little ribbon or cord for its contrivance, it has naturally been in high favour with needle-workers in all times. The miser's bag form was certainly in use during the Middle Ages, but the overwhelming majority of the small ones which survive belong to the first half of the nineteenth century.

Purses fastened with a metal spring snap are not common of earlier date than the end of the



NO. I.—NETTED PURSE, SILVER.  
LATE 19TH CENTURY  
AND CO.



NO. II.—CUT-STEEL CHATELAINE PURSE.      GEM-SET CHAIN-WORK.  
DATE: MID-EIGHTEENTH OR EARLY NINETEENTH CENTURY.

NO. IV.—ALSO A CHATELAINE PURSE, WITH CUT-STEEL BEADS AND TASSELS.  
MIDDLE NINETEENTH CENTURY.

the eighteenth century. Some of the catches show most delicate and artistic work in silver and gold, and often, too, as they are ornamented with jewels, but more often they are made of Pinchbeck or Sheffield plate, which, though not so durable a metal, which has in some instances stood the test of time most wonderfully well. Steel, too, is often pressed into the service for this purpose, and when of this material the snap is still often as strong as when it was first made.

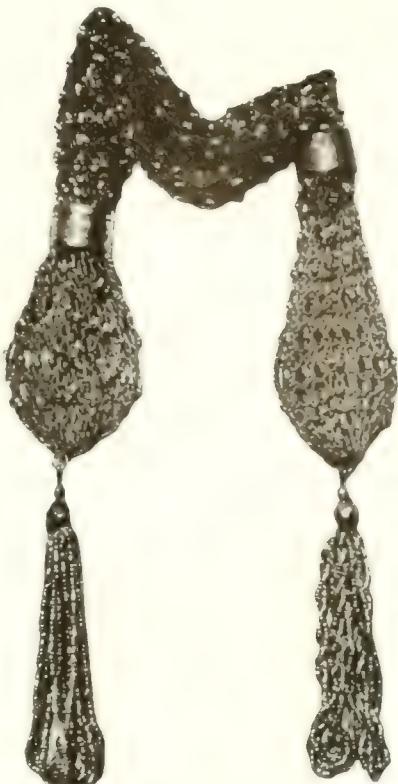
The love of flash and glitter which was such a prominent feature of the dress and apparel art of this period shows itself in many of these purses. The netted purse (No. i.), with interwoven roundels of bright silver thread and silver clasp formed of overlapping stamped-out leaves, is even now a notably attractive article, and fifteen years or thereabouts have elapsed since it was made. What the "silver" thread can have been made from I do not know, as it is not in the least tarnished, though the silk supporting threads are

frayed in places, and the lining shows evident signs of wear. Cut steel, too, is used with good effect, both as to wear and brilliancy. The chain-work is almost invariably finely woven, and the links well made; the wider ones are not stamped out, but made of rings of wire flattened by pressure, thus giving perfectly rounded edges. These purses, like the one here shown (No. ii.), seem generally to have formed part of a chatelaine, from which is also suspended other small fittings. Cut steel in the form of beads was the favourite decoration of the netted, knitted, and crocheted purses, which had such a long innings of popularity. The earliest here shown is the open meshed one finished with two similar tassels (No. iii.), its history going back to 1810, or possibly a little earlier; the other is of mid-century date (No. iv.).

The Paisley-patterned purse (No. v.) is a rather more unusual variety, and has steel ornaments at one end and a gold ball at the other, a useful and practical arrangement whereby the owner was enabled

to distinguish which end to open, silver being, of course, kept in one half, and gold in the other; the same purpose was served by having different shaped tassels, or a tassel at one end and another form of decoration at the other.

Ribbon-work of many kinds adorns a number of the bag purses. A dainty little group of flowers has been worked on the side of the white satin of that illustrated in No. vi. The petals of the tiny blossoms are individually formed and grouped in a way which forcibly reminds one of the porcelain of the period. That decorated with interlaced narrow shaded ribbon (No. vii.) on a square-shaped mount seems rather more suitable for use as a receptacle for oddments in a work-basket than as a purse. Very original is the decoration of the black satin

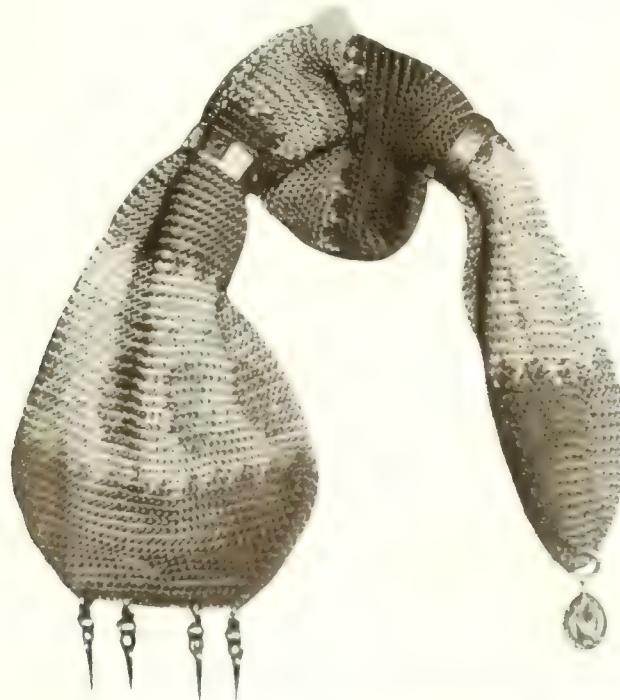


No. III.—NETTED PURSE, WITH STEEL RINGS AND BEADS  
ENGLISH—NINETEENTH CENTURY

bag with melon seeds and beads (No. viii.); but most people would prefer the fine tent-stitch embroidery and dainty tassel mount of the striped canvas bag mounted on satin (No. ix.).

Towards the middle of the century purses made of solid material became the vogue, and the silken receptacles were ousted in favour of leather, ivory, or tortoiseshell, often worked in a胎様 (taisō) which recalls the methods of an earlier date. For instance, the tortoiseshell one inlaid with silver of about 1850 (No. x.) is, as to workmanship and design, not unworthy of a date some sixty years earlier. Ivory with similar patterns cut out of silver and riveted on were also usual.

"But after all," some reader may exclaim (for the "superior person" still is with us, even as he walked this earth a hundred



No. V.—RECEPΤACLE, IN  
WITHE SATIN AND SILVER STITCH  
ENGLISH—NINETEENTH CENTURY



NO. VI.—POUCH WITH REPOUSSÉ ON THE  
FLORAL SPRIG. — MARCH 1840.— £12 10s.



NO. VII.—POUCH OF INTELLACED LEATHER.  
MARCH 1840.— £1 10s.



NO. VIII.—POUCH OF INTELLACED LEATHER,  
DECORATED WITH A BORDER OF WHITE BEADS.  
MARCH 1840.— £1 10s.



NO. IX.—PURSE OF TORTOISESHELL  
ON CANVAS, IN COLOURED SILK.  
CONTINENTAL EMPIRE PERIOD.



NO. X.—PURSE OF TORTOISESHELL  
INALD WITH SILVER. ENGLISH  
MID-NINETEENTH CENTURY.



NO. XI.—PURSE OF TORTOISESHELL  
WITH FLORAL EMBROIDERY.



NO. XII.—PURSE OF TORTOISESHELL  
WITH LANDSCAPE SCENE.



NO. XIII.—WATCH POCKET, EXTREMELY FINE WOOL.

EIGHTEENTH CENTURY.

(Mrs. Agar), "these are but trifles. Why do you love to linger over them, and turn again and again to their naive gaiety and somewhat tarnished brilliancy?"

It is in their individuality, I think, that most of their fascination lies, for in each—simple and unpretentious as they are—we may find some touch of the joy of the worker in the work, some little reflection

of the satisfaction felt as the cunning arrangement of beads or deft placing of ribbon took shape, so that as some answering chord in our brain responds in sympathy, we too feel some echo of the maker's pleasure, an emotion which no mere machine work, however elaborate or superficially attractive, can ever arouse.



NO. XIV.

CLOISON WOOL ON CANVAS  
ELMAN, EMBLE, FEES.

# Pictures

## Irish Art \*

As France is said to export its best champagne for consumption abroad, so has the most brilliant wit and talent of Ireland gone to the enlivenment of foreign nations. England has been the chief gainer; the humour and rhetoric of her eighteenth-century literature would have been sadly weakened had they been deprived of the wit and eloquence of Swift, Steele, Sterne, Burke, Goldsmith, and Sheridan, whilst the contribution of Irishmen to her arts is considerable. Irish eighteenth-century mezzotinters, who had settled in England, raised their craft to all but its highest level; Irish painters have largely swelled the ranks of the Royal Academy; whilst her sculptors on this side of the St. George's Channel have attained a more than respectable level. This expenditure of Irish artistic talent abroad sadly depleted the amount left for the enrichment of Ireland, yet that the latter was not inconsiderable is shown by Mr. Walter G. Strickland's

*Dictionary of Irish Artists*, which gives a record of all painters, sculptors, and engravers born in Ireland or who have worked there. Let me here

express something of the gratitude which all art-lovers must feel towards the author for having undertaken such a stupendous task as the compilation of this work, and for carrying it through in such an efficient, thorough, and painstaking manner. One may find the skeleton biographies of a number of the better-known artists recorded in Bryan's *Dictionary*, but these have been clothed with flesh, amplified and corrected by Mr. Strickland, and a still larger number of names and London exhibition records of the artists are enumerated in Graves's *Dictionary of English Painters*, but to these meagre, though useful, records Mr. Strickland has added adequate biographies; whilst the bulk of his two substantial volumes is occupied with accounts of men whose careers are not touched upon in any other work of reference. The labour attendant upon accumulating the materials for the book may be gauged by the list of sources from

which they are derived. This occupies a page and a half of closely-set type, and includes such titles as Wills, Census Returns, Parish Registers, MS. Books, and Death in Ireland and England, files of newspapers and



\* *Dictionary of Irish Artists*, by W. G. Strickland. Murselton Company, Lim. 30s.net.)

in it books and MS. records of various public and private collections and sale catalogues, besides all the more orthodox authorities. Mr. Strickland has been fortunate in having access to such an immense amount of material and the art-loving public are doubly to be congratulated that such a wealth of material was at the disposal of one who could make so painstaking

use of it.

Mr. Strickland has added to his work an appendix, giving an interesting and detailed account of the leading art institutions of Ireland, beginning with the Dublin Society's schools founded in 1731. For the beginnings of Irish art, however, one must go back to a period long anterior to this date. Irish illuminators had attained a European reputation so far back as the seventh century, when the English invaders of Britain were still slowly sloughing off their heathenism. Their work, as instanced by such examples as the famous *Book of Kells*, has never been surpassed. The authorship of this beautiful masterpiece is anonymous, but some illuminations of the same type and period were signed, and so Mr. Strickland has been able to include in his record the names of artists who flourished thirteen centuries ago. Only a few of these have come down to us, though the Irish school of illuminators must have numbered in its ranks many men of genius. Their influence during the dark ages, when the light of civilisation was almost submerged, was far-reaching and highly beneficial, and then Ireland itself fell back into darkness. Inter-tribal wars, English invasions, and the general disorder of the country practically extinguished the polite arts for centuries. Their renaissance was delayed until well on in the eighteenth century, and appears to have been largely promoted by the efforts of the Dublin Society for "improving husbandry, manufacture, and the useful arts and sciences," which was founded in 1731. Before there had been established the Guild of St. Luke, composed of Cutlers, Painter-Steyners, and Stationers, which, in 1670, received a charter of incorporation from King Charles II., but there is no name of note among its members. Charles Jervas, who succeeded to Kneller as principal painter to George I., was Irish by birth, but learnt his art in England and Italy, only revisiting his native country once or twice. His success in his own day his painting was eulogised in extravagant terms by the critics headed by Pope and Steele—probably greatly stimulated the artistic spirit in Ireland, and when he died in 1739 there were the beginnings of an Irish school of painters and engravers. Two men, vastly different in character and reputation, were largely responsible for this—namely, Robert West, a respected and respectable artist, who studied

in Paris under Boucher and Van Loo, and John Brooks, an enterprising, clever, but unscrupulous engraver, print publisher, and print-seller. As is usual in such cases, we know more about the career of the rogue than that of the honest man. Brooks perpetuated his memory with his contemporaries by leaving a trail of disaster wherever he went; he deserves the gratitude of posterity for having trained a number of pupils who were the means of elevating mezzotint portraiture to its highest pitch of excellence. He was born, probably at Dublin, soon after the beginning of the eighteenth century, and appears to have been of Dutch descent. He learnt mezzotinting during a visit to England in 1740. Mr. Strickland surmises that John Faber, jun., was his master, and as Brooks maintained close relations with this engraver in after years, the surmise is likely to be correct. Brooks was back in Dublin in 1741, and established himself as "Engraver and Mezzotinto Scraper," print-seller and publisher, with Andrew Miller, who migrated with him from London as his assistant. The two—Mr. Strickland gives the chief credit to Miller—trained various pupils, of whom James McArdell, Richard Houston, Charles Spooner, and Richard Purcell are well known to fame. Chaloner Smith also adds (Michael) Ford, but for this there appears to be no justification. The influence that Brooks's pupils exercised on English mezzotinting was profound. They became established here at an opportune moment, just when English eighteenth-century portraiture was arriving at its highest level of excellence. Reynolds was so impressed with McArdell's renderings of his works that he exclaimed, "By this man I shall be immortalised," and, to quote the words of a writer of the introduction to a catalogue of the engraver's works exhibited at the Burlington Fine Arts Club, "There cannot be a doubt that McArdell's genius and example gave a great stimulus to those who practised the art during his time and after his death; and to him we probably owe that glorious band of mezzotint engravers whose works delight us with their extreme beauty, and astonish us by their wonderful exactness to the original paintings."

McArdell's pre-eminence must not blind one to the genius of his fellow-pupils, or to that of his contemporaries who studied at the Dublin Society's school under the mastership of Robert West. Among the engravers whom he sent out were John Dixon, John Murphy, James Watson, and Thomas Frye. These Irish mezzotinters established a standard of excellence which inspired and made possible the work of Valentine Green, J. R. Smith, the brothers Ward, and their other great English contemporaries.

The Irish eighteenth-century painters have hardly left a permanent impress in British art, as the

engravers. Francis Cotes was half English by descent, and wholly English in birth and training; James Barry is more remembered for his quarrels with the Royal Academy than for his contributions to its exhibitions, or his pictures in the Adelphi; George Barret—another pupil of Robert West—though popular with his contemporaries, is now overshadowed by Wilson and Gainsborough;

and one is forced to the conclusion that perhaps the most important contributions made by Irish painters to eighteenth-century pictorial art were those of the Rev. Matthew William Peters and Hugh Douglas Hamilton, both men who have suffered from undeserved neglect and are now gradually emerging into posthumous popularity. Peters, however, is only partially Irish. He was born in England, and on his father's side was of English descent. The details of his career and work have been so fully recorded in Lady Victoria Manners's recent life of the artist that there is no need to recapitulate them. Hamilton is Irish by birth, parentage, and education; and though he migrated to London, it was not until he was about twenty-five and had formed his style. From London he went to Rome, and after spending twelve years in Italy, he returned to his native land. This was in



PORTRAIT IN CRAYON OF GUSTAVUS HAMILTON

from original sources—to Hamilton's career, and gives a list of over two hundred and fifty of his works. H. D. Hamilton was not the only artist with this surname. Contemporary with him were the Dublin miniature painter, Gustavus Hamilton; the English Royal Academician, William Hamilton; and the Scotch historical painter, Gavin Hamilton—men whose work is sufficiently alike to cause their names to be a source of confusion. Another contemporary of H. D. Hamilton was Nathaniel Hone, one of the foundation members of the Royal Academy. Cotes and Barret, who have already been mentioned, were also among the thirty-six foundation members; whilst Barry was one of the four academicians elected shortly afterwards to make up the total number to forty. The union of Ireland with England, by removing parliament from Dublin and lowering its status from the

1701, when he was about fifty-two; the remaining seventeen years of his life he practised as a Dublin portrait painter. To say that Mr. Strickland's record of this artist is the best we possess would not be paying it a high compliment, for the previous biographical notices of him that existed were meagre in the extreme. Suffice to say that the writer devotes six or seven pages to facts almost wholly gleaned

seat of Irish government at that of a provincial town, and after a serious blow to art in Ireland. A "Society of Artists" had been formed as early as 1765, but survived only until 1780. Another society was founded in 1802, but was split up in 1812 into several short-lived bodies. Finally, in 1823, the whole of the conflicting interests were united by the formation of the Royal Hibernian Academy.

Unfortunately many of the most distinguished artists of Irish birth were only remotely connected with it. Martin Arthur Stretton, the successor of Lawrence in the presidential chair of the Royal Academy, who was born and received most of his artistic education in Dublin, was elected an honorary member in recognition of his services in obtaining the royal charter for the Hibernian Academy, but appears to have taken no active part in its affairs; William Mulready, R.A., was an occasional exhibitor, but never became a member; Daniel Maclise, R.A., sent few pictures, and was elected a member in 1860, only to resign four years later; whilst of the Doyle family, neither John Doyle nor his more celebrated son Richard joined the body. Richard's younger brother, Harry Edward, however, became a full member. Of recent years the connection between Irish artists living in England and the Royal Hibernian Academy appears to have become closer, and both Messrs.



GEORGE DOUGLAS HAMILTON  
FROM THE PAINTING BY F. CHINNEY

J. J. Shannon and William Orpen belong to the latter body as well as to the Royal Academy.

This brief glance over Mr. Strickland's monumental work has touched little more than the fringe of it. A hundred other names of Irish artists (well known to English readers), of whom interesting records are given, might be cited; and many others of artists whose productions, if at present only appreciated in their native country, are well worthy of attention on this side of the St. George's Channel. A valuable feature of Mr. Strickland's book is that he not only gives the biographical

details of an artist's career, but also—when the importance of the subject demands it—an extended list of his works, with, in many cases, the names of their present owners. Thus about 150 examples by Adam Buck are catalogued, 250 by Martin Cregan, over 100 by John Henry Foley, R.A., the sculptor, and works by other artists to a proportionate extent. The addenda giving an account of the various Irish art societies is interesting and valuable, and the two volumes appear singularly free from errors: the one or two slips which one has noted, such as the addition of "British" to the title of the "Society of Artists" on page 426, and the substitution of the date "1744" for "1774" on page 598, obviously occurring through an oversight of the proof-reader.



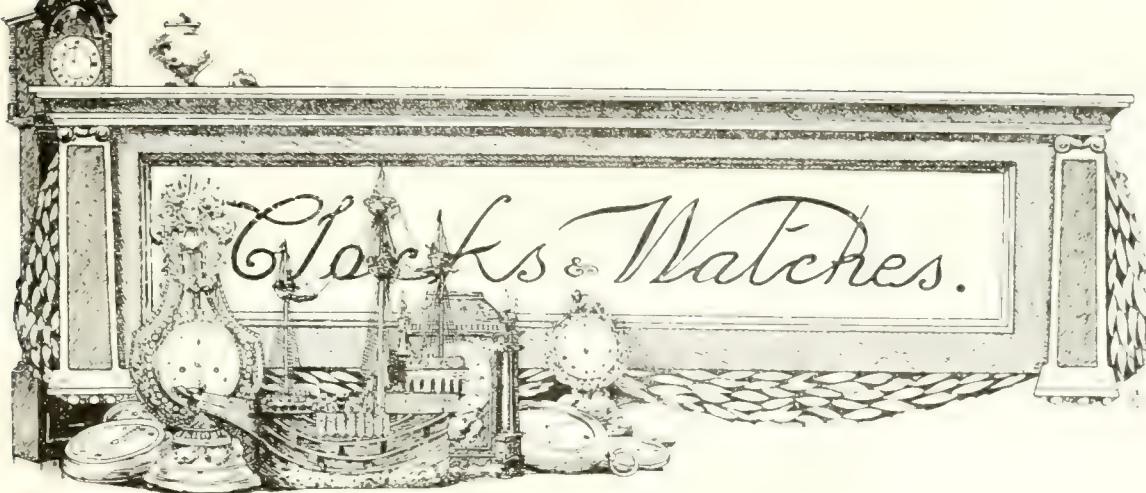


111 SCAMMELD CHILDRESS

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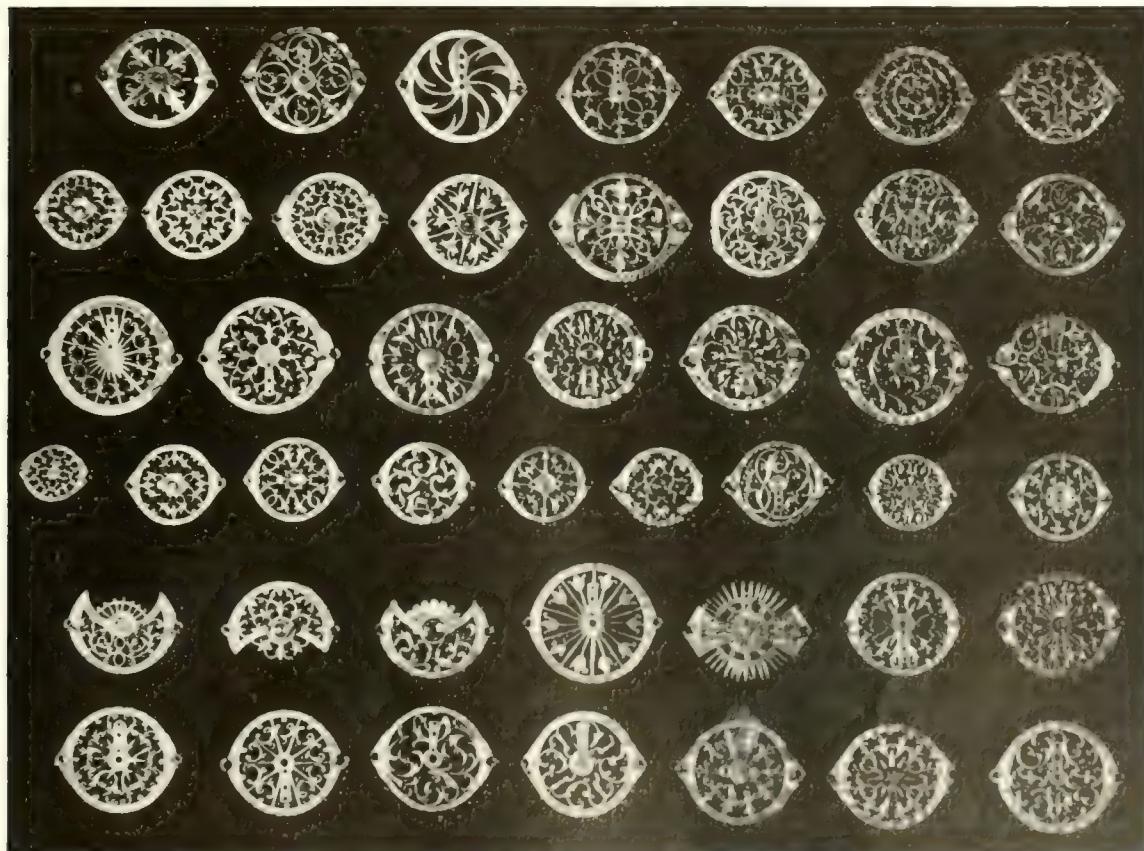


## Verge Watch-Cocks

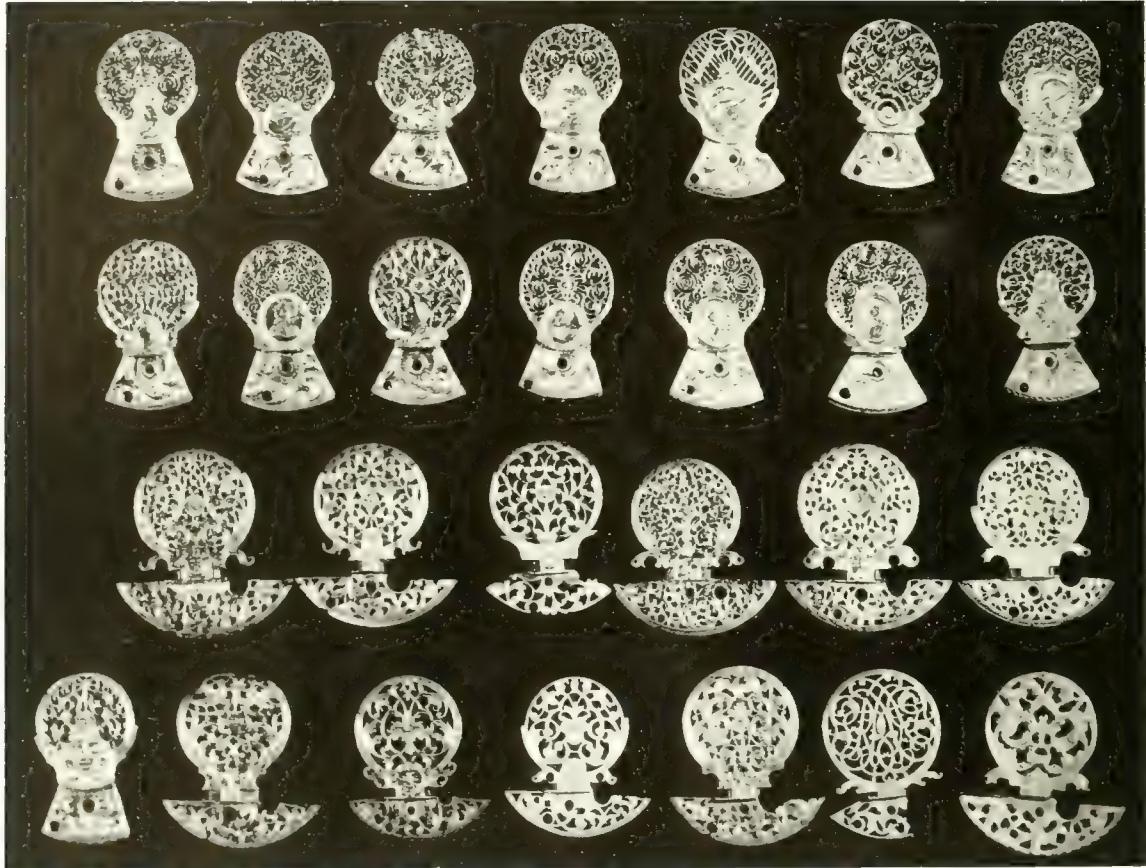
By R. A. Reckless

THE subject of verge watch-cocks has already been discussed in two previous numbers of *THE CONNOISSEUR*. The information given by Mr. Falcke must have proved of great use to all collectors of these beautiful little things. It certainly has to me. I had barely a dozen when his first article on them was published, and since then, in about three and a half years, I have collected over two

hundred, many of them very fine specimens. They are unfortunately becoming rare to pick up: a few years ago they were common enough and accounted of no value by watchmakers, who often sold them for a few pence per dozen. Nowadays I consider myself lucky to get any worth collecting for less than a shilling each. The French watch-cocks appear to change more in their style of decoration than the



NO. I.—SOME FRENCH WATCH-COCKS



No. II.—ENGLISH WATCH COCKS.

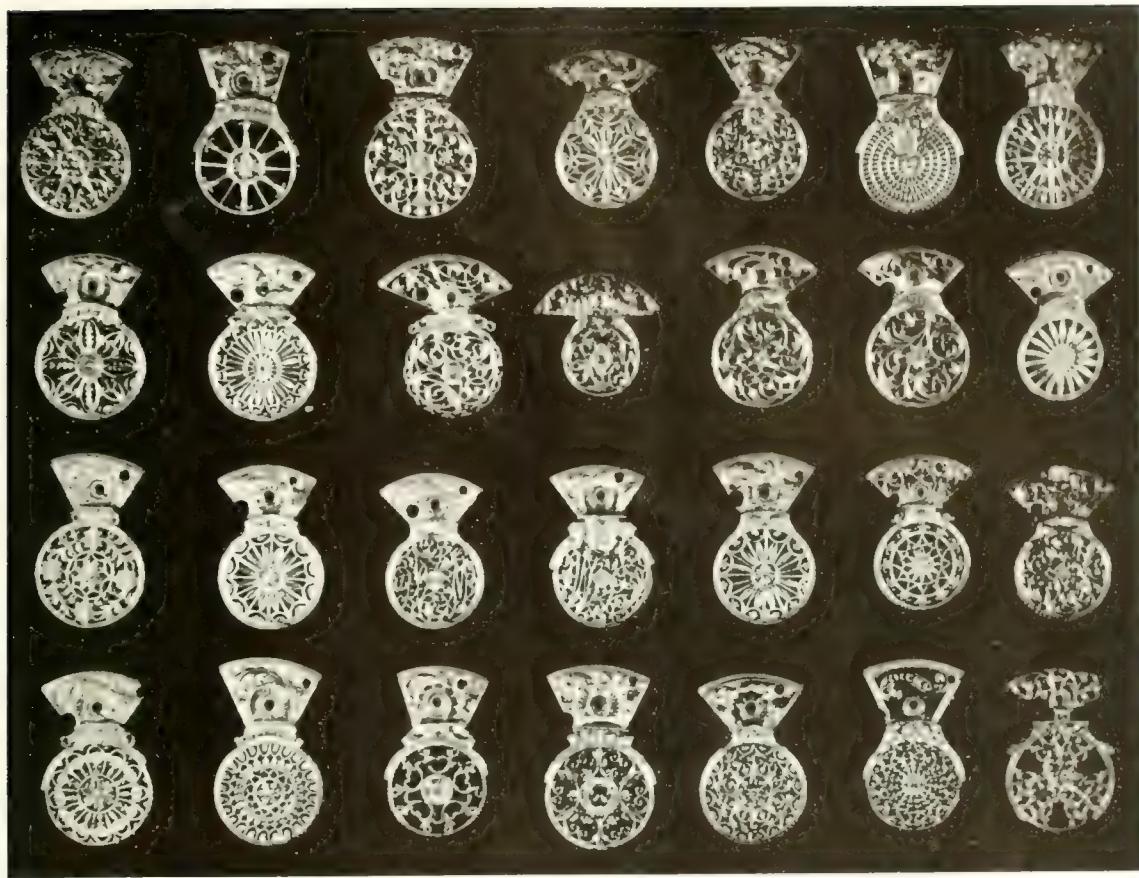
English ones. Some of the early French ones had a foot, which was later exchanged for two very small ones termed "Borelettes." These in time seem to have shrunk into the cock, which is almost circular in shape, leaving a small hole at each side for the screws to attach it to the plate. During the reign of Louis XIV, the cocks were very large and massive, occasionally reaching the size of a five-franc piece. These latter, however, are not to be found except in museums, but occasionally one comes across a large old one. The carving is generally rich and heavy, some of the foremost engravers of the day being employed upon them. These are rare in England, at all events. I have only six of them, and have not seen any elsewhere except in museum collections. The designs of later dates became much lighter in character, and on many occasions the cock is nothing but a flat plate. The workmen must have had remarkably steady hands, as one slip of the tool would have swept the whole design away. At the time of Napoleon's victories in Egypt the craze for palm-tree decoration came into vogue, just as in England the introduction of tulips by William of Orange resulted in that flower being used for many decorative purposes—as an example, the "tulip" pillars in watches of that period. So palm-

leaves were frequently depicted in French watch-cocks. The Empire period is also represented by graceful wreaths, festoons, and circular ornament.

No. i. shows some French cocks, two of them initialled, and one very tiny one which is uncommon. Three of these in the second row are peculiar in shape, being semi-circular; next to them are two showing palm-leaves.

On No. ii. are shown some large English ones with open-work feet and wings. A description of these will be found in the January 1910 number. The centre one in the bottom row is silver, my only one. Many watchmakers assert that there are no such things, but I have come across quite a number of them. The price demanded for them is always too high for me, so I have had reluctantly to leave them behind. The bottom right one is a forgery, which would not deceive an infant. The carving is absolutely flat, and there is not a glimmer of gold on it. Next to this is a finely initialled one; unfortunately the foot is broken. The two top rows of No. ii. show some very finely pierced cocks with heads and various devices at the base of the head; one has an hour-glass and scythe. Two of the head ones have crowns worked into the ornament, so presumably they represent monarchs. The extreme

## Verge Watch-Cocks



No. III.—GEOMETRIC WATCH-COCKS

left one, second row, is a bust of King George III, when young. Judging by the nose, his was certainly uncommon. The head does not show so well in the print.

No. iii. shows some geometric ones, two with initials and a few with open-work. The bottom left one is very early, judging by the foot, which has no border, and from the design it is probably early French.

There was one year in which English watches were taxed—I think it was 1787. Britten gives it in *Old Clocks and Watches*. To show that the tax was paid, the cocks of that year bear a small oblong criss-cross mark at the base of the foot. The first on row 2 of this plate is an example. It is interesting as giving the exact year in which it was made. I have only seen one other with this mark. The small watch-cock with the large foot is fairly uncommon, I should think; those in this style are usually very large. One cock on the bottom row shows a Rajah.

No. iv. shows six old French and a few so-called Dutch cocks. They probably are, but the style was largely copied in England and France. The carving on some of these is very deep, and beautifully done. One of them depicts Father Time, with a determined

expression, two scythes, and a winged hour-glass. The large ones are about the size of a halfpenny.

No. v. shows four watch movements. The small cock is a French one on a Dutch alarm watch. The large English one appears to be also on a Dutch watch, upon the plate of which is engraved, "Baron Utrecht." The other two are a Dutch pendulum, the cock showing Cupid holding a heart, and an English pendulum, having the original thick glass in the cock. The pillars of these four are wide-spreading and very beautifully carved. I once saw a very large English pendulum cock in silver, which I should say was very rare: the man would only sell it on the watch, for which he wanted a considerable sum, so I had to leave it.

I am told that the Americans are buying up watch-cocks wholesale, good and bad—and there are plenty of poor ones—one of the uses to which they put them being to inlay them in furniture. Watch-cocks made into jewellery are very heavy and clumsy-looking—the English ones, at any rate: the foreign ones lend themselves better for that purpose.

I find that the collection of watch-cocks is a most fascinating hobby; the really fine ones are so few and



NO. IV. FRENCH AND DUTCH WATCH-COCKS

far between that every fresh one found adds zest to the hunt. I have spent many pleasant hours searching for them, and they turn up in the most unexpected

places. One of my most prized ones, the silver one, was found at a chiropodist's, where I had certainly never thought of looking for them!



NO. V. FRENCH WATCH-MOVEMENTS

# NOTES & QUERIES

[The Editor invites the assistance of readers of THE CONNOISSEUR who may have information required by Correspondents.]

## UNIDENTIFIED PORTRAIT (No. 100).

DEAR SIR,—I am wondering if any of your readers may recognise the enclosed portrait, and if they have any idea of the name of the artist and where the picture is now. I trust I am not inconveniencing you, and that you can oblige me.

Yours very truly, F. C. STRANGE.

## UNIDENTIFIED PORTRAIT (No. 101).

DEAR SIR,—I should be glad if any of your readers could assist me in ascertaining the subject and painter of the portrait of which I send photograph.

Yours truly,  
ENQUIRER.

## PORTRAIT OF COLONEL PHILLIPS.

SIR. In the Royal Academy Exhibition of 1821 there was a portrait by Thomas Foster, described as "Colonel Phillips, one of the few gentlemen now living who sailed with Captain Cook." I should be glad to know where the portrait is.

Yours faithfully,  
HENRY A.

JOHNSTON.



## Re PORTRAIT OF BISHOP FISHER (No. 95). OCTOBER NUMBER.

SIR,—Your correspondent Mr. G. P. Legard must be unaware that Fox's *Book of Martyrs* is a work manifestly polemical in character and often legendary in its matter, or he would not recommend the enquirer *re* the above-mentioned portrait to go to it for reliable information. For authentic details regarding the bishop's life, your enquirer might consult the MS. volume *Arounde 152*, in the British Museum,

wherein he will find an account of the contemporary life of Fisher by Dr. Hall. Some volumes published by the Record Office, entitled *Letters and Papers of Henry VIII*, also include much interesting matter referring to him. Bridgett's *Life of Fisher* (Bambridge & Oates) is a compilation of material from these and other original sources, and doubtless contains all the particulars your enquirer might desire to know. It may

him to know



101.—UNIDENTIFIED PORTRAIT.

Hofheim having painted any portrait of the bishop, two original red chalk sketches by him exist, one in the Royal Collection at Windsor, the other in the British Museum.

Yours faithfully, L. S. SUTTON  
Issy-les-Moulineaux, France.

UNIDENTIFIED PORTRAIT (No. 77, November  
NUMBER).

DEAR SIR.—Unidentifying picture No. 77 in the November *Connoisseur* is the portrait of John Carter, King of Poland, when Cardinal.

Yours faithfully, CYRILL PRZEŁĘSIAWSKI.

UNIDENTIFIED PORTRAIT (No. 85).

SIR.—In reply to your correspondent, Mabel Cuthbertson (Albion), I have to say that the identification does not coincide with the portrait in the *November Number*, Edinburgh. I am a great-grandson of the lady, and possess the oil-colour portrait by Bonnar, dated June 29th, 1843, of which I enclose a sketch in the *November Number*. The portrait in question is a bust of the December Cox NOISSIER to a grandson of the lady, who often saw

her in early days, and he does not think that the Adelaide portrait resembles his grandmother. He has compared it with a photograph of the old lady. Both he and I would very much like to know the history of the Adelaide picture, and how it comes to be described as a portrait of Mrs. Bagg. The *Memor of Mrs. Bagg* was written in Kinsoss, where your correspondent says it was found.

I am, your obedient servant, A. V. BRICE.

UNIDENTIFIED PORTRAIT (No. 87).

DEAR SIR.—At first sight this evidently fine work reminds me of that of William Hoare, R.A., about whom "G. S." may learn all from my notice in *Votes and Opinions* of December, 1803, and January, 1804. The note as to Wedgwood, however, inclines me more to Thomas Hudson, with the marked influence of Reynolds (his pupil) about this work. As to artist, why not Cotes, R.A., with the assistance of Peter Toms, R.A., in this drapery? As to who the portrait is of, this would be a question more for Mr. Wedgwood to solve, for with the statuette and inverted bowl we have a guide to the probability of its being



6162 IDENTIFIED PORTRAIT

one of the partners of his old firm at Etruria Bentley, J. Brierley, or Foxhall, R.A. If the last named, who was Josiah Wedgwood's decorative artist, sending him figures from Italy, "G. S." might see the two portraits of him by Romney and Henry Howard, R.A., in the National Portrait Gallery. A most interesting possession.

Yours faithfully,

HAROLD MAYES, Chorlton.

#### LELY'S PORTRAIT OF MRS. BRETT.

Mrs. Booth is writing to **THE CONNOISSEUR** to ask whether the portrait by Sir Peter Lely of Mrs. Brett has been engraved, and if so, where to find it, where the portrait is.

PETER HILL, 1, A.R.C.A.

DEAR SIR.—We are desirous to know whether the portrait of Mrs. Brett, engraving, made by Mr.

Kennedy and her brothers, whose portrait was painted by Sir Joshua Reynolds, but have been unsuccessful in our search. Can you help us in any way? Thanking you in anticipation,

We are, dear sir, yours faithfully,

H. LEWIS, F.R.S.

#### UNIDENTIFIED PORTRAIT.—N.

DEAR SIR.—The picture from which the accompanying photograph has been taken was bought by me in August, 1913, in a small shop in Newport Pagnell, Bucks. The picture was then in a terrible condition from dirt and damp, but I am assured by an expert that it is an undoubted antique, in its original frame. I should be very glad to discover the name of the painter, and also, if possible, the name of the lady. I believe the picture came out of Northamptonshire.

Yours faithfully, LILIAN M. LEVY.

CONTINUED

FROM VOL.

(N. S.) NO. 2

DEAR SIR.—I enclose you a photograph of two pictures which I send to you for identification. They are oil paintings, and I have no idea who the artist or subjects are.

THE CONNOISSEUR will probably know it, and if so, will let me know it. They are original oil paintings on canvas, and are quite discolored. I do not know the name of artist, family, or period. I have no idea. The picture measures 3 ft. 6 in. by 4 ft.

Yours faithfully,

J. M. McC.



FIG. 103—UNIDENTIFIED PAINTING

UNIDENTIFIED  
PAINTINGS

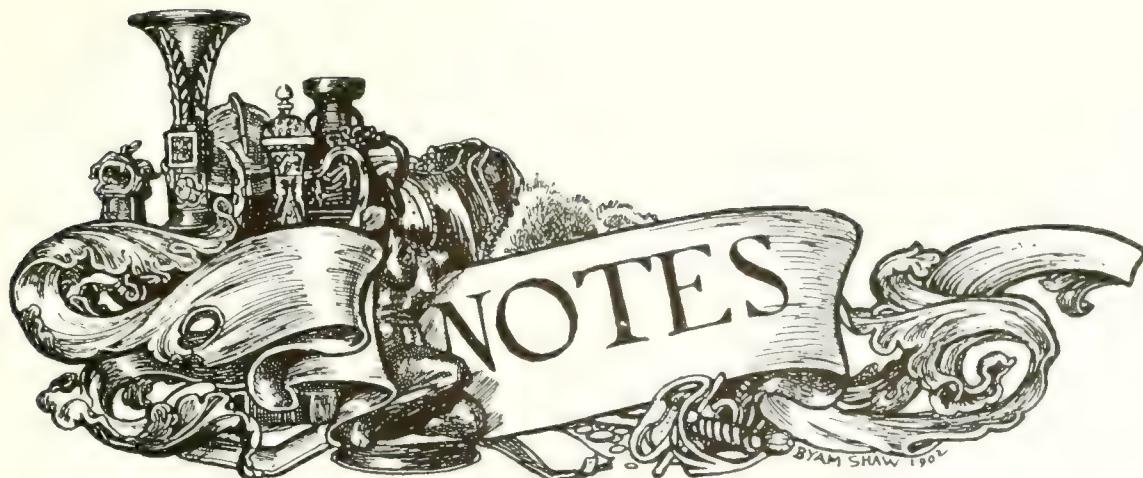
(Nos. 104 AND 105).

DEAR SIR.—I should be glad if any of your readers would advise me as to the artist and subject of the pictures of which I send you herewith photographs (these are oil paintings). The one with the single figure measures 2 ft. 6 in. wide by 3 ft. 7 in. in depth, and the one with several figures measures 2 ft. 9 in. wide by 3 ft. in depth. In conclusion, I may say that these pictures are undoubtedly very old.

Thanking you in anticipation,

Yours faithfully,  
W. J. Wigham Cook





To many people in the village of Eccleshill, near Bradford, in the West Riding of Yorkshire, it is a matter of surprise why the present

**Set of Jugs in Brown Earthenware, made fifty years ago at the Manor Potteries, Eccleshill, Bradford, Yorks.**

brickworks are called potteries, but the latter name was given to it when all forms of the potter's art were made there, both from a domestic and artistic effect.

The industry at the time found employment for a large number of people, and the quarry from where the clay was got was of a rich description, suitable in every way for getting the best effects on the things made. But the potter has left the district, and the only remains of the beautiful brown glazed pitchers and jugs that were formed there are those which every now and again collectors can pick up in outlandish places, and those treasured by the villagers as having been made at these potteries. The three shown in the illustration are examples of what was done originally at the Manor Potteries.

The Manor Potteries mentioned are some three miles out of the city of Bradford, and they were at one time a thriving pottery, though at the present time bricks only are made there, the potter's art having been given up some forty-six years ago due to two factors, namely, (1) the demand for bricks and fire-clay, (2) the lack of skilled workers for the artistic goods.

Up till 1727 Hogarth was known only as an engraver, but about this time took to oil painting.

**"The Laughing Audience," painted by Wm. Hogarth, about 1730**

His earliest pictures were designs for masquerade tickets, of which *The Laughing Audience* was one. It represents the interior of part of a theatre, perhaps Drury Lane. In those days orange women were not only allowed outside but also inside the theatre. The picture is now in the collection of Dr. M. A. Goldstein, of St. Louis, Mo., U.S.A.





“Portrait of Her Majesty Queen Charlotte with the Princess Royal.” Oil on canvas, 88 in. by 58 in.

Except the chair of the opposite page, all the furniture in the picture is of the same date. Hence also period, as it is a picture of George III's time. On the left, between the two women, you will see a chair which was made for the Queen. The other chairs are of the same date, and were made for the King. The table is of satin-wood, and the bureau is of marqueterie. The work-table is of satin-wood, and the bureau is of marqueterie. The bureau is of satin-wood, and the work-table is of marqueterie.

“Portrait of Her Majesty Queen Charlotte with the Princess Royal.” Canvas, 88 in. by 58 in.

MAURICE MAUDE  
10, ST. JAMES'S PLACE, LONDON, S.W. 1.

Robert Cotes, an Irish apothecary in London. He became a pupil of George Knapton, the portrait painter, and under him learnt to draw portraits in crayon, a style in which he particularly excelled. Many of his portraits in oil were of great excellence, and were painted in rivalry of Sir Joshua Reynolds. For a time he was the fashion at London and at Bath. Cotes was a member of the Incorporated Society of Artists, and one of the seceding artists who formed the original members of the Royal Academy at its foundation in 1768. He died prematurely in 1771 at Richford in Surrey. His brother, Samuel Cotes, was a immature painter.

“There are two excellent crayon portraits of Princess Louisa and Princess Caroline Matilda, the daughters of Frederick, Prince of Wales, now at



SAFETY-WOOD WORKS LTD.

Windsor Castle. A fine double portrait of the same two princesses, at full length, is in Buckingham Palace.

"The queen is seated at full length with the infant Princess Royal asleep on her lap. The queen holds up her finger to command silence, lest the child should be awakened. *Signed, F. Cotes, Pxt., 1767.*

"H.R.H. Charlotte Augusta Matilda, Princess Royal, was born at Buckingham House on September 29th, 1766, and was the fourth child of George III. and Queen Charlotte. In May, 1797, she was married to Frederick William Charles, Prince of Wurtemburg, who became king in 1806. She survived him and died in 1828. This painting was engraved by William Wynne Ryland and published in July, 1770. This portrait was formerly in the White Drawing Room at Windsor Castle, where it had been reduced to the size of  $50\frac{1}{2}$  in. by  $40\frac{1}{2}$  in. in order to fill a prescribed space upon the walls, the folded portions being turned back. On the accession of King Edward VII. the picture was removed, and the canvas repaired and restored to its original size. The restored painting was then placed in the private sitting-room of H.M. Queen Alexandra.

"Cotes executed some reduced versions of this group in pastel. One of these is in the Royal Collection at Buckingham Palace, and another is in the possession of the Duke of Northumberland."

The Queen's stool or stand of the Period of  
"Portrait of  
M. Charles  
Alexandre de  
Calonne"

The Queen's stool or stand of the Period of  
"Portrait of  
M. Charles  
Alexandre de  
Calonne" attained to the front rank of her profession. She was born in Paris, and showed her artistic powers quite early in life. She married Jean Baptiste Pierre Le Brun, a picture collector and dealer, and was thus able to study the works of the best masters. On her return to Paris she became the fashion as a portrait painter, but her fame rests to a great extent on the patronage extended to her by the queen, Marie Antoinette, and the numerous portraits which she was able to paint of the queen before the royal family was engulfed in the horrors of the French Revolution. In this way Madame Le Brun made her name and fortune upon history.

"Among her sitters and her intimate friends was that brilliant and dangerous courtier and statesman, Charles Alexandre de Calonne. Gossip did not scruple to couple their names in a scandalous connection, but there was not the slightest foundation



for the king—Calonne  
and the other ministers  
had no desire to see  
the king in poverty.

POOR, FOOLISH  
NAIVE, was it a greater  
mistake than when in  
1789 the agents of Calonne  
and the Convention  
came to the aid of the royal  
house? It was almost  
desperate, and it needed  
the skillful drawing of Calonne to assume the  
task, and he did all he could  
to the best of his ability.  
Probably he could have  
done more, but he was  
not a statesman, and

Calonne certainly did his best to save the king from execution. But the fears and treason necessary for this purpose were constantly increasing. Calonne was a man of more recklessness. He never enjoyed the confidence of the people, who clamoured for the recall of Necker, the Swiss financier. When Calonne fell from power in 1787 he had done more to promote the ensuing revolution than any other statesman, and his subsequent attempts to justify himself only shifted the blame and responsibility on to the unfortunate king. Fortunately for himself, Calonne escaped to England before the fury of the revolution began, or he would have certainly been one of its first victims.

"This portrait was painted by Madame Le Brun in 1784, and exhibited at the Salon in 1785, when Calonne was at the height of his power, and Mdlle. Sophie Arnould, the celebrated singer, said of it

"that Mdlle. Le Brun had 'des jambes, afin qu'il reste en place.' It was brought by Calonne to England, and passed into the possession of the Prince Regent at Carlton House. It was subsequently removed to Windsor Castle, where it now hangs in the corridor."

I SEND herewith a photograph of a curious Chinese plate belonging to a friend of mine in Portugal, who

**Curious Chinese Plate** is anxious to obtain an opinion on

it. It has been shown to the best experts in Manchester, but none of them can recognise it as like anything they have seen before. The size is  $9\frac{1}{2}$  inches, and the material a heavy porcelain. The design of the border terra-cotta painting under the glaze, the centre design of European



THE CURIOUS CHINESE PLATE

late seventeenth or early eighteenth century style, and the reserves on the border are over glaze enamel, in rather dull shades, and are evidently a Chinese attempt at drawing European subjects. Portugal, from its very early connection with the East, is the home of many rarities in porcelain not to be found elsewhere. I hope that you will consider the photograph interesting enough to publish in your magazine, and

possibly some of your readers can throw some light on the matter.

THE chance-found relic of bygone days has more appeal to the student of archaeology than the better

**Some Curious Relics** preserved specimen which lacks a history, for it is this appeal that causes a seemingly worthless object to suddenly attain peculiar interest in the eyes of the connoisseur.

By the history of such finds we mean, of course, an account of its discovery in some unexpected place, for the old associations—and very grim indeed must some of them have been—are lost beyond recall. If these relics could only speak and tell us what sudden impulse caused a man to thrust his rapier or gauntlet into some crack where they would lie untouched for centuries, their stories would prove stirring reading.

SUCH a relic is in the possession of Mrs. Dawson Scott, Brent House, Penrith, Cumberland. It is a seventeenth-century gauntlet of leather, sadly decayed, which was found hidden in the thatch of "The Moat," Lisworney, Glamorganshire, on August 17th, 1864. When discovered, the glove was stuffed full of coins representing each reign from Philip and Mary to Charles I., inclusive. What a romance might be woven around this decayed scrap of leather, doubtless the property of some fugitive royalist in the great civil war, who had hidden all his available cash in it with a view to returning later when pursuit had ceased, and to scatter away to the four winds, or worse still, the plantations.

Old country cottages have often yielded up, in the course of repair, secrets which have been guarded as

Propose to bring whatever damage or vexation  
this is a man of character and truth who  
dwelt in the last house in the Post town  
company before us (which was not all  
I suppose said there were indeed some  
high in his day) now and at the same  
time afflicting him of other miseries he was  
worse off than any of his friends  
at his death Regis Ulster of Monmouth  
the 20<sup>th</sup> Augt 1647

## CHARACTER OF THE VILLAGE OF NASEBY, 1645-73.

notiously as the proverbial family skeleton, some of the "finds" made in this way being most instructive. For instance, there is the well-known case of a carved ivory powder-flask, found in the upper wall of a house at Glastonbury in 1833, which is thought to have belonged to someone connected with the rebel army under Monmouth, which sustained such a crushing defeat at Sedgemoor.

This valuable relic, which is carved with a representation of a nude female figure supporting a cornucopia, is not quite complete, for the silver mountings, stamped with a coronet, have vanished, although they were intact when the piece was found. The flask is at present in the Glastonbury Museum.

A sentimentalist might find some food for reflection

in the carving described, which would almost seem to have ironical reference to the plenty and good fortune which so seldom seemed to dance attendance on the luckless Duke of Monmouth.

Mr. C. R. B. Barrett, the Essex historian, tells how a traveller in a village near Naseby witnessed the following incident:—Whilst passing a cottage of which the thatch was being removed, three rapiers were brought to light. They were of early seventeenth century date, two of them being boys' swords. Perhaps the property of a father and his two sons, they had, on account of their quality, been thrust away during the great rout which followed the battle, as being of too incriminating a nature to be retained with safety.

Interesting Document of the Period of Charles I.

In the collection of Mr. William F. Piper.

Bode has been enabled to give a reproduction of an interesting document of the Charles I. period, namely a soldier's character, given by Captain Piper in the year 1673.

The most valuable and well-known collections of

Sale at Berlin  
of the Art  
Collection  
of the late  
Baron Albert  
von Oppenheim  
at Cöln  
(Cologne)

by auction this autumn at Berlin, in Rudolph Lepke's sale-rooms, under the common direction of the two firms—Hugo Helbing of Munich and Rudolph Lepke's Kunst-Auctions-Haus of Berlin.

The first part contains the famous picture collection by the masters of the fifteenth to the seventeenth century. The masterpiece of Petrus Christus must be mentioned first; besides, there is a great number of other remarkable works by Quentin Massys, Gérard David, Rembrandt, Frans Hals, Rubens, Pieter de Hooch, Van Dyck, Hobbeina, Ruisdael, Jan Steen, Terborgh, Teniers, Cuyp.

The second part consists of Oppenheim's objects of art, as his collection of jugs, stained-glass windows of the early Gothic period, sculptures, Limoges enamels, furniture, etc.

Dr. Bode has undertaken to compose the catalogue of the pictures, and Dr. von Falke that of the objects

of art. The collection of Chinese curios, consisting of scrolls, brasses, bronzes, pictures, porcelains, and other articles of the same nature, will be sold to His Royal Highness the Crown Prince of Sweden, writes an occasional contributor from Bombay. The purchase was made by Mr. Strehlneck, who had gathered at Tientsin and other places during the Boxer troubles, came from the Imperial Palace and other buildings at Peking, and was secured by Mr. E. S. Morgan, the English Consul-General of the Chinese Marine Customs. The collection, some of the reliques of which are hundreds of years old, is well known to connoisseurs, and has attracted a great deal of attention from dealers and travellers. One of the scrolls, which is the largest, is to remain intact and is to be known as the Strehlneck collection. Mr. Strehlneck is going to write a history of the reliques.

Apropos the subject of Chinese curios, the North

article on Chinese art takes, in the course of which the writer stated that a thorough examination of Chinese "old masters" in some of the European museums might provide surprising revelations.

In the opinion of the few who are competent to judge, he says, the present-day standard of Chinese art is low, while within the last decade the market for Chinese art work of all kinds has extensively widened. Genuine enthusiasts and connoisseurs have been joined by hundreds of small collectors, equally as enthusiastic, but perhaps meagrely equipped in expert knowledge. Agents have therefore ransacked the country for things to complete private collections and overflow into the auction-rooms of Europe and America.

The Chinese have risen to the occasion, and with their inborn courtesy and desire to please, they have been loath to discourage the new zeal for the ingathering of artistic treasures. When the supply of "old masters" in pictures, bronze, and porcelain began to diminish, means were invented for replenishing the stock, and the work has been brought to a fine art. There are crowds of artists at work upon pictures destined for sale as "old masters" of all the great periods in Chinese art. The industry thrives at Shanghai in the French concession, and other centres are Foochow, Shaohsing, Yangchow, and Soochow. Shanghai and Peking are the chief distributing centres.

Copper and tin are used in place of the old bronze composed of gold, silver, and other metals. In addition to the usual acids, other means, peculiarly Chinese, are adopted to produce the effect of age. The imitations are so cleverly finished that the exception can only be observed after long acquaintance with genuine old bronzes. Consequently, the work meets with a ready sale at good prices, and much of it is at present receiving the homage in Europe which emphatically is not due to it.

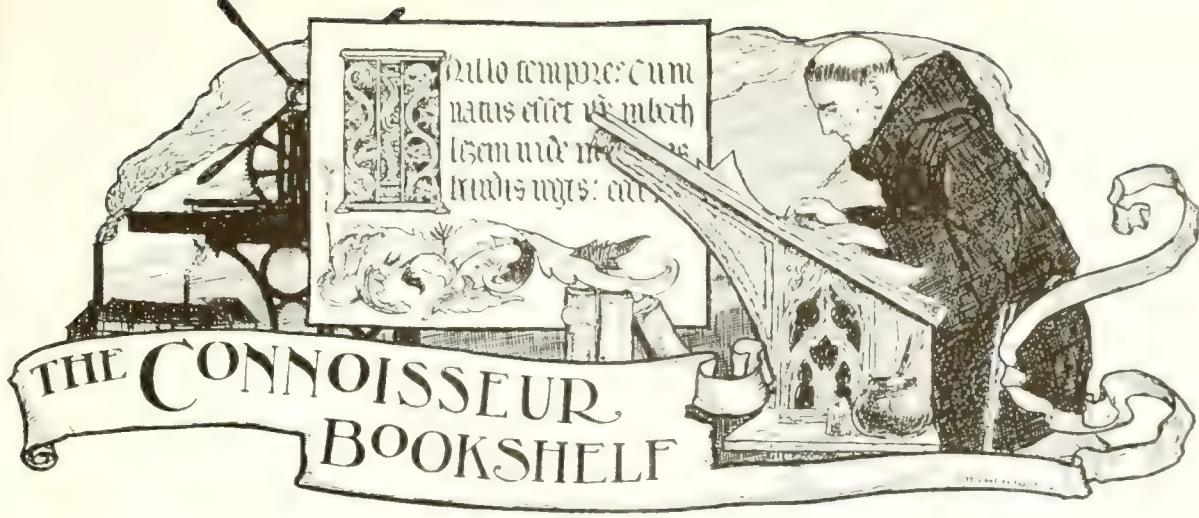
But this reference to the shadier side of Chinese art in the better may be allowed to convey too pessimistic a picture. Very fine work is still being produced. For example, two of the most famous Chinese artists of to-day—the two Woos—are now resident in Shanghai. Both are landscape artists, and much of their work is in the style of the masters of the Sung dynasty (960-1127). Their work, it is considered by experts, will stand the test of time. It should be added that the majority of authentic old Chinese pictures go to Japan, Tokio being a better market than Paris, London, or Berlin.



THE VENICE OF WISCONSIN  
BY MARY FORTIN CONNELL







IT IS ONLY Mr. Laurence Binyon who would be the last to acknowledge that the illustrations to the sumptuous

"*The Art of Botticelli*"  
By Laurence  
Binyon  
(Macmillan &  
Co., Limited)  
£12 12s. net)

Muirhead Bone may be prized, its theme, *A Tuscan Farm near Botticelli's Birthplace*, is only indirectly connected with the contents of the volume, and the plate

might be transferred to a frame—an honour which it deserves—without diminishing the interest of the book. The other twenty-three plates, all in colour, come within a different category, for they constitute what is perhaps the finest series of reproductions after Botticelli's greater works that has yet been issued. They are rich in tone without being garish, and give the colour-quality and feeling of the originals with singular success. The comparatively large scale on which they are executed—the plates average about nine inches by eight inches each, without including the margin—makes them of sufficient importance to be something more than mere records of form and colour; they are beautiful pictures



to future scholars to those who have not opportunity to see Botticelli's pictures in the various continental collections, these constitute a valuable epitome of his art.

Mr. Binyon has not attempted to give us a new life of Botticelli. All points out in his preface, Mr. Herbert Horne has so thoroughly explored the records of the artist's career as to leave little scope for later workers in the same field of research. Mr. Binyon's book, as is implied by its sub-title, "An Essay in Pictorial Criticism," is chiefly devoted to formulating an estimate of Botticelli's work in its relation to the art of his time and to modern feeling and criticism. At the outset Mr. Binyon is faced with an enigma. The message to which Botticelli gave utterance was accepted by his contemporaries, and then became meaningless to future generations, until the English of the late Victorian era rediscovered its truth again. How completely the influence of Botticelli's art had lapsed in the meanwhile was shown by a remark made by a critic concerning the picture of *La Dervellita* attributed to the painter. The suggestion was hazarded that the picture might be a modern work. "If so," said the critic, "it is by a nineteenth-century hand; it must either be of the fifteenth century or nineteenth; nothing between." Mr. Binyon comments, "It took no thought to realize at once the truth of this remark," and adds, "Yet how singular this is, that three whole centuries should elapse during which it was quite inconceivable that a painter should feel, and see, and draw in this particular way, and that a fourth century should supersede it without anyone's knowing it was possible."

The first portion of the book is occupied with a solution of this enigma. Mr. Binyon points out that to Botticelli's contemporaries it was "his constructive power, his judgment and fine sense of proportion" that appealed most strongly: "they admired the energy and character of his figures, with the 'manly air' of their heads; but his poetical sentiment and the strangewistfulness of expression with which he invests the faces of even his most beautiful women were passed unnoticed." Yet it is to the sentiment and the peculiar fantasy of his art that it owes its chief charm to modern eyes. This quality of uniqueness, which invests the art of Botticelli, originated from the painter's desire to find the Human in a different way to his contemporaries. They accepted it intellectually, as a means of realization of the antique, which appeared to them merely as a realization of physical beauty: "a glorification of the sublime powers of individual personality," and the religious feeling which had been the dominant factor of Greek art was ignored. In this way "the Renaissance, by its intellectual one-sidedness, was unable to assimilate more heartily than failed to ally itself with what was deepest in humanity." The Renaissance, according to Mr. Binyon, was rhetorical, and it did not make the pagan themes religious. Botticelli was a child of the Renaissance; but he was not wholly of it. In his earlier work he showed that he had all the power to master the naturalism of the Renaissance movement, but, instead of attempting to assimilate it, he appeared in his later productions to be rather harking

backwards; and his art became "more and more an expression of the spirit and its emotions." He was not in touch with his times, and so his work is marked with "that sense of displacement or loss which seems to haunt the figures of Botticelli's painting," and which Mr. Binyon suggests is "a reflection of something in the painter's inner nature, which was never wholly at home in the world in which he found himself." It is this which makes his work so curiously modern in feeling, for "in so far as we desire to find in our art as in our lives a true and full expression of our whole natures, we too are conscious of strife and trouble and conflict within ourselves, in face of a universe discovered to be so vast and unimaginably complex: in us, too, is a sense of loss, and with that sense a thirst to recover what we have lost, to hope and to re-create."

If Mr. Binyon has not attempted to give us any new facts regarding Botticelli's life and career, he has set down what is known in a full and interesting manner, and his criticisms of the artist's pictures are both original and helpful. The charm and interest of his book is heightened by the beautiful style in which it is written. No more picturesque work on the art of the Italian Renaissance has appeared since the days of Pater, and it is informed with a greater technical knowledge and more informed criticism than was possessed by that master of English prose.

A BOOK ON Egyptian art by such a leading authority as Sir Gaston Maspero is to be warmly welcomed, even

though it does not form a systematic survey of the whole theme, but consists of a series of independent articles on some of the most interesting examples of ancient Egyptian statuary and metal-work. In a sense, these articles are not up-to-date; all of them have been published

before in some of the leading French art journals, and some of them were written as far back as thirty years ago. There is nothing in them which needs to be rewritten or altered, but the theories which they advocate are now accepted facts, for since the earliest of the papers were written Sir Gaston has convinced Egyptologists of the soundness of his views. The hasty reader may thus be led to form some erroneous conclusions, not concerning the facts enunciated by the author, but as to the views held by other leading authorities, for Sir Gaston's arguments are occasionally levelled against an opposition which has long since ceased. Once this fact is accepted, however, and the work becomes of almost greater value to the general reader than if it was freshly written; for savants are apt to take for granted that all the previously known information bearing on a subject is at the command of their audience, and thus neglect to put the latter in possession of the facts on which they base their latest conclusions. From the opening paper on Egyptian statuary gives the reasons for differentiating the various schools of art, especially between the Old Kingdom and the Middle Kingdom, and the prevalence of the two great schools of Memphis and Heliopolis.



THE KING OF EGYPT AT THE AGE OF TWENTY.

to the other. So too with the other chapters. The author's discoveries made a few years back, or even more than a decade or two ago, as though they were recent, but this does not mitigate the value of the descriptions of the things discovered, and the uses for which they were intended. The volume contains a most interesting account of various typical phases of Egyptian art, full of expert knowledge, set down in a manner which even the most embryo of Egyptologists can understand and enjoy. Words of praise should be given to the numerous excellent plates contained in the work, and also to the felicity of Miss Elizabeth Lee's translation,

THE KING.

At a time when there is a more resolute attempt being made to challenge English naval supremacy than has occurred since the time of Nelson,

"**The King's Ships**," by  
Halton Sterling  
Lecky. (Horace  
Muirhead  
Vol. II. £2 2s.)

singularly opportune. Here is a full and graphic account of the "price of admiralty" paid by England in the form of endless battle against the hostile forces of man and the elements, which has paved the ocean with our dead. It is not merely an account of the ships of the present navy, but also of

and the author, Mr. Leopold A. Bell, and his wife, Mrs. Bell, have given us the periodical "The Connoisseur" in exchange in account of the interest which it has taken in a paper of mine on "The Art of Goya," contained in *The Connoisseur*, and I am very much obliged to them for their kind offer.

It is a remarkable collection of biships mentioned and the actions in which they participated. The work is a mine of information, and many curious facts can be gleaned from turning over its pages. The titles of some of the vessels which have figured on the various lists of ships will hardly commend themselves to the present bound "The Conning Room" of the *Cutter* of the eighties, but the *Cutter*, *City*, *Conqueror*, nor would the *Cross*, *Crest*, and *Discovery Dagger* seem altogether appropriate to our modern ideas. To examine such a work in extended detail would necessitate too great a demand on our space, but some idea of its scope and magnitude may be gleaned by taking a single name and looking through records of the various vessels which have sailed under it. The *Eagle* is a typical instance. The first ship of the name was bought for the Navy in 1592 and used in the Spanish Armada, the East India Company's service, and in a two-year campaign with a Portuguese fleet, in which the latter were beaten. The third *Eagle* was captured from the Dunkirkers in 1650, and the fourth from the French at the battle of the Dungeness in 1652. The fifth was captured from the Spaniards in 1653, and the sixth from the French in 1654. The seventh was captured from the Spaniards in 1655, and the eighth from the French in 1656. The ninth was captured from the Spaniards in 1657, and the tenth from the French in 1658. The eleventh was captured from the Spaniards in 1659, and the twelfth from the French in 1660. The thirteenth was captured from the Spaniards in 1661, and the fourteenth from the French in 1662. The fifteenth was captured from the Spaniards in 1663, and the sixteenth from the French in 1664. The seventeenth was captured from the Spaniards in 1665, and the eighteenth from the French in 1666. The nineteenth was captured from the Spaniards in 1667, and the twentieth from the French in 1668. The twenty-first was captured from the Spaniards in 1669, and the twenty-second from the French in 1670. The twenty-third was captured from the Spaniards in 1671, and the twenty-fourth from the French in 1672. The twenty-fifth was captured from the Spaniards in 1673, and the twenty-sixth from the French in 1674. The twenty-seventh was captured from the Spaniards in 1675, and the twenty-eighth from the French in 1676. The twenty-ninth was captured from the Spaniards in 1677, and the thirtieth from the French in 1678. The thirty-first was captured from the Spaniards in 1679, and the thirty-second from the French in 1680. The thirty-third was captured from the Spaniards in 1681, and the thirty-fourth from the French in 1682. The thirty-fifth was captured from the Spaniards in 1683, and the thirty-sixth from the French in 1684. The thirty-seventh was captured from the Spaniards in 1685, and the thirty-eighth from the French in 1686. The thirty-ninth was captured from the Spaniards in 1687, and the forty-first from the French in 1688. The forty-second was captured from the Spaniards in 1689, and the forty-third from the French in 1690. The forty-fourth was captured from the Spaniards in 1691, and the forty-fifth from the French in 1692. The forty-sixth was captured from the Spaniards in 1693, and the forty-seventh from the French in 1694. The forty-eighth was captured from the Spaniards in 1695, and the forty-ninth from the French in 1696. The fifty-first was captured from the Spaniards in 1697, and the fifty-second from the French in 1698. The fifty-third was captured from the Spaniards in 1699, and the fifty-fourth from the French in 1700. The fifty-fifth was captured from the Spaniards in 1701, and the fifty-sixth from the French in 1702. The fifty-seventh was captured from the Spaniards in 1703, and the fifty-eighth from the French in 1704. The fifty-ninth was captured from the Spaniards in 1705, and the sixty-first from the French in 1706. The sixty-second was captured from the Spaniards in 1707, and the sixty-third from the French in 1708. The sixty-fourth was captured from the Spaniards in 1709, and the sixty-fifth from the French in 1710. The sixty-sixth was captured from the Spaniards in 1711, and the sixty-seventh from the French in 1712. The sixty-eighth was captured from the Spaniards in 1713, and the sixty-ninth from the French in 1714. The seventy-first was captured from the Spaniards in 1715, and the seventy-second from the French in 1716. The seventy-third was captured from the Spaniards in 1717, and the seventy-fourth from the French in 1718. The seventy-fifth was captured from the Spaniards in 1719, and the seventy-sixth from the French in 1720. The seventy-seventh was captured from the Spaniards in 1721, and the seventy-eighth from the French in 1722. The seventy-ninth was captured from the Spaniards in 1723, and the eighty-first from the French in 1724. The eighty-second was captured from the Spaniards in 1725, and the eighty-third from the French in 1726. The eighty-fourth was captured from the Spaniards in 1727, and the eighty-fifth from the French in 1728. The eighty-sixth was captured from the Spaniards in 1729, and the eighty-seventh from the French in 1730. The eighty-eighth was captured from the Spaniards in 1731, and the eighty-ninth from the French in 1732. The ninety-first was captured from the Spaniards in 1733, and the ninety-second from the French in 1734. The ninety-third was captured from the Spaniards in 1735, and the ninety-fourth from the French in 1736. The ninety-fifth was captured from the Spaniards in 1737, and the ninety-sixth from the French in 1738. The ninety-seventh was captured from the Spaniards in 1739, and the ninety-eighth from the French in 1740. The ninety-ninth was captured from the Spaniards in 1741, and the one hundredth from the French in 1742.

It is a remarkable collection of biships mentioned and the actions in which they participated. The work is a mine of information, and many curious facts can be gleaned from turning over its pages. The titles of some of the vessels which have figured on the various lists of ships will hardly commend themselves to the present bound "The Conning Room" of the *Cutter* of the eighties, but the *Cutter*, *City*, *Conqueror*, nor would the *Cross*, *Crest*, and *Discovery Dagger* seem altogether appropriate to our modern ideas. To examine such a work in extended detail would necessitate too great a demand on our space, but some idea of its scope and magnitude may be gleaned by taking a single name and looking through records of the various vessels which have sailed under it. The *Eagle* is a typical instance. The first ship of the name was bought for the Navy in 1592 and used in the Spanish Armada, the East India Company's service, and in a two-year campaign with a Portuguese fleet, in which the latter were beaten. The third *Eagle* was captured from the Dunkirkers in 1650, and the fourth from the French at the battle of the Dungeness in 1652. The fifth was captured from the Spaniards in 1653, and the sixth from the French in 1654. The seventh was captured from the Spaniards in 1655, and the eighth from the French in 1656. The ninth was captured from the Spaniards in 1657, and the tenth from the French in 1658. The eleventh was captured from the Spaniards in 1659, and the twelve-

thousand-ton *Conqueror* of the British Royal Navy, which had been captured from the Spaniards in 1655, and was now being used by the English against the French.

Lecky's work, and is illustrated with thirteen plates. It is but one of many similar interesting histories which the author has written, and which are well worth reading.

#### "France in Goya" by Hugh St. L. (Herbert Jenkins, 10s. 6d. net)

As the flaming forth of a seemingly extinct volcano attracts more attention than the continuous activity of one which has never been dormant, so the coming into being of the art of Goya, from among the dead ashes of the Spanish school, has evoked an amount of interest

in his work which would not have been vouchsafed to it had it been born in happier times and amid more auspicious surroundings. Of recent years the interest in Goya has increased rather than abated, for Goya is emphatically one of the moderns; he is an artist of temperament rather than technique, and his influence is shown in the work of men who, like Manet, have wholly revolted from academic tradition. Whether this influence is altogether healthy is another matter. Mr. Hugh Stokes, in his life of the artist, tells us "it has hardly commenced," which would seem to prophesy its indefinite extension in the future. Yet one doubts this. We have lately been surfeited with the attempted expression of personality in art, and the lengths to which some of the extremists have gone is already bringing about a reaction. This will be in the direction of good craftsmanship; the artist, no matter how original his ideas, will be required to express them in the terms of art and of competent art. To do this he will have to seek another guide than Goya. For Goya was an artist whose imagination was greater than his power of expression, and in technical attainment he is inferior to many a master who possessed not a tithe of his imagination. Luzan, an artist who shone better as a teacher than as a painter, was Goya's first master. The pupil left him when nineteen, and appears henceforth to have picked up what knowledge he could from studying at the royal picture galleries, then the finest in Europe. He had to flee to Madrid to escape punishment from the ecclesiastical authorities for his participation in the street-fights, which sometimes partook of the nature of battles. He is said to have made his way to Southern Spain, where he became a soldier, and to have given his profession to have earned enough to pay his passage to Italy, where he arrived at the age of twenty-three. A tradition, not without probability, records that he was expelled from Rome for an attempt to abduct a nun. Launched back into Spain, with some reputation as an artist, he earned money by painting frescoes in cathedrals. The influence of Raphael Mengs procured Goya's introduction to the royal court at Madrid, and thenceforth Goya's life, with certain interruptions, was passed almost wholly in the Spanish capital or the immediate neighbourhood, though he actually died in exile. Goya's art reflects the turbulence of his nature; it bursts out into violence in the *Disparatado* and *La Cacería del Elefante*, and into quietude in the *Retablo de la Virgen de la Guerra*. His greatest works are those which are replete with passion, like the *Dos de Mayo*, where men in the streets are torn to pieces by the soldiery, a scene which has never been surpassed. Goya's best known paintings are his portraits, which, strangely unequal in quality, are nevertheless excellent. In colour-vision he was the forerunner of Manet and the Impressionists. Whether his colour-sense, which his works are at present held is exaggerated or not, he is certainly one of the most powerful of all artists. An excellent biography of the artist, prefaced by an account of his predecessors in Spanish art. His criticisms of

Goya's works, though appreciative, never descends to indiscriminate eulogy; while he has compiled a full and valuable list of the pictures, etchings, and lithographs of the master. The interest of the volume is much heightened by the numerous illustrations, which are generally of high quality.

THE province of Flanders, which gives its name to the language, literature, and art of Belgium, is less than a quarter of the area of the country; but even the whole kingdom occupies an insignificant space on the map of Europe. It is curious that this small land, which for long centuries existed merely as an appendage to one or other of the great powers, should have evolved an art which, perhaps, is inferior only to that of Greece or Italy in the influence it has exerted over the aesthetic destinies of mankind. The history of art in Flanders, as recounted by Professor Max Rooses, may be said to resolve itself into three great epochs—the period of the primitives, which lasted until the sixteenth century; the period when Italian influence predominated; and the after-time when the genius of Rubens had diverted Flemish art back into its national channels. The first period may be said to have reached its apogee in the work of the Van Eycks, who revolutionized painting in Europe by perfecting the process of oil-painting. Contemporary with them were Robert Campin and his pupil, Jacques Dares, whose productions have only recently received the distinction they deserve; while in the works of their followers and successors, Rogier van der Weyden, Dierick Bouts, Hugo van der Goes, Hans Memling, Gheeraert David, Quentin Massys, Marinus van Roymerswael, and Joachim de Patinir, there sets in a period of gradual declension. The Italianized period produced many minor masters, but hardly one of the first rank. Its beginnings are well exemplified in the *Adoration of the Kings*, by Jean Gossaert of Mabuse, in the National Gallery, a picture which Professor Max Rooses neglects to mention; and it produced a number of portrait painters like Antonio Moro, the Pourbus family, and others whose work is little inferior to the best. With the advent of Rubens and Van Dyck, Flemish art reached its greatest height, and exercised a profound influence over that of other countries, more especially that of England. The works of Van Dyck maintained a strong ascendancy over English portraiture until the time of Reynolds, and that their inspiration continued through the portraits of Gainsborough is still an important factor in our national art. Nor have the later Flemish painters been without followers on this side of the North Sea. The works of Alfred Stevens, Jan van Beers, Henri Leys, Eugene Verboeckhoven, and many others, which have been extensively bought in England, have all made their presence felt in the art of this country. Professor Max Rooses' book should therefore be especially welcome to English readers. No other work on the theme contains such an amount of condensed information. It forms a most valuable addition to a valuable series.

"*Art in Flanders*," by Max Rooses  
*Ars Una Series* (William Heinemann 6s. net)

Like its predecessors, it is profusely illustrated—the plates in colour are not quite of such high quality as the numerous half-tone blocks—and deals with architecture and sculpture as well as painting.

A MOST complete survey of seventeenth-century costume is provided by Herr Max von Boehn in his handy-sized volume.

"*Die Mode im Sietzehnten Jahrhundert*"  
Von Max von Boehn (F. Bruckmann, München 650 marks)

The author has ransacked the pictorial art of the period to provide illustrations for his theme, and many of the finest portraits and costume pictures of England and the Continent have been reproduced. The era opened with the last years of Queen Elizabeth, when the ruff was at its height. In her presentation we are introduced to the exaggerated ruff, so brobdingnagian in its proportions that, according to Howell, "twenty shillings were us'd to be paid for the starching" of one; the farthingale, ancestor of its smaller descendants, the hoop and crinoline; and garments padded to such an extraordinary size that their wearers must have felt as though they were enveloped in small haystacks. Even then such a mode was becoming old-fashioned. Through the reign of James I, there can be traced a constant effort, if not towards simplification, at least towards comfort; the dresses become divested of something of their superfluity, and the ruff, instead of towering heavenwards, projects only horizontally, having not unfrequently the appearance of an exaggerated ham-frill. Even then, however, they were anticipations of the more picturesque elegance of the Charles I. period. In the well-known portrait of himself and Isabella Brant, painted in 1610, Rubens is wearing a large, white ruff, which hangs gracefully over his shoulders. The etchings of Callot and Bosse introduce us to the swaggering cavaliers of the *Three Musketeers* period, gorgeously attired yet not so as to impede their movements, their cloaks serving them as a useful buckler in parrying an antagonist's sword. But the fashions of the various countries were by no means simultaneous in their application, nor did the raiment of the various classes of nobility and gentry of a single country always follow in the same groove. Herr von Boehn, however, is an indefatigable guide, and has accumulated together illustrations of all the different vagaries of costume in whatever portions of civilized Europe they were worn, leaving us finally among the full wigs and broad-skirted coats of the late Louis XIV. period. His text on the theme is equally valuable as the illustrations, and for either of them the book would be well worth the buying.

"*Myths of the Hindus and Buddhists*," by Sister Nivedita and Ananda Coomaraswamy (George G. Harrap & Co. 15s. net)

FIVE myths and legends which form, if not the groundwork, at least the embroidery of religions which are accepted by over a third of the inhabitants of the globe, should be of interest to every educated reader, and the handsome volume on the *Myths of the Hindus*

the author of the book, Mr. George Allen & Co., Ltd., have supplied a complete and direct translation of the work in English, especially it should be mentioned that all of their fellow-countrymen—Hindus or Buddhists, and there is little of Anglo-Indian literature that can be perfectly understood without at least an elementary knowledge of the language of the country. The work was commenced by Sir Noyonā Mazumārī Nāraṇā, well known as one of the leading interpreters of Indian life and literature to Western readers, but her untimely death in 1911 left it uncompleted, and it has been finished by Mr. Ananda K. Coomaraswamy. The myths have been selected, arranged, and condensed in a manner to make them acceptable and easily understandable to the European reader, while the English into which they have been conveyed—easy, fluent, and dignified makes the reading of them an enjoyable task. Another great attraction to the work is the series of colour-plates from drawings by Indian artists, executed under the supervision of Mr. Abanindro Nāth Tagore, C.I.E., Vice-Principal of the Calcutta School of Art, who has himself contributed some of the pictures. The decorative feeling and subtle colour-quality exemplified in these works irresistibly invites comparison with the art of China and Japan. In the "Victory of Buddha," by Mr. Tagore, one finds an exposition of beautiful and tender forms of beauty, such as is exemplified in the works of Whistler, or in the best pictorial art of the Far East, and this is impregnated with a profound mysticism which elevates into a religious utterance as distinguished from the mere expression of the beautiful. The other examples of this artist are marked by the same quality, and it is shown, though not to the same extent, in the work of the other illustrators. Of these, Mr. K. Venkatappa shows more sympathy with Persian art than that of China; whilst some excellent colour arrangements are given by Messrs. Nanda Lal Bose and Khitindra Nath Mazumdar and other of the painters mentioned above. The date is not mentioned, but the drawings are to a fair extent a sample of modern Indian art, they conclusively show that it possesses qualities which, if exemplified on a more extended scale, may cause it to be reckoned in the near future as one of the great modern schools of painting.

Art, like religion, is a permanent battle-ground of contending philosophies. Countless volumes have been

written on it without any general agreement as to its nature and value. "The Meaning of Art," by Paul Gaultier Translated by H. & E. Baldwin (George Allen & Co., Ltd. 5s. net)

is the outcome of personality. When all mankind have arrived at the same point of view, there will be no necessity for the existence of art, for it will mean that the whole of humanity possesses the same knowledge of the world which is not known to all. Nevertheless, books like that which

Monsieur Paul Gaultier has written on *The Meaning of Art* are of distinct value as surveying the theme from a fresh standpoint and recording discoveries which may open out to the reader new ideas and conceptions. To an Englishman the ideas of M. Gaultier may seem somewhat revolutionary. He tells us that "the beautiful belongs so exclusively to art that we find it in nature only at the instigation of the artist, the creator of beauty, so to speak, at his direction and following his lead," and asks, "Is it not painting that has given us the taste not only for mountain and sea, which men of the seventeenth century could not tolerate, but also for natural scenery?" A glance through the ancient literature of almost any country would have enabled an answer to have been made in the negative.

In England, our landscape art had hardly come into being for a couple of hundred years, but the beauties of nature had been sung by our poets for long centuries earlier, and the oldest song noted for music in the English language is in praise of the coming of summer. But long before there was a written language the appreciation of the people for natural scenery was shown in the names they gave to the physical features of the land—names which, in their deep appreciation of natural effect, convey a significance for which modern names have no equivalent.

The primitive peoples invested every beautiful spot with its tutelar divinity, and typified the elements of nature in their mythologies, and yet M. Gaultier assures us that mankind has been introduced to nature through the medium of modern art. But his book is typical of the modern spirit—the spirit bred in crowded towns, where the smoke-pall shuts off the glories of the sky and covers nature with a shroud of soot, and the ceaseless clatter of traffic drowns the music of the wind. To such people art may indeed prove a revelation, for in those who create art there dwells the love for nature which in old time dwelt in everyone; and the highest end to which art can attain is to reanimate the dried-up emotions and the love of beauty which possessed our fathers, and to a little extent it is successful—how little can be gauged only by those who seek to find nature unspoilt by the inroad of the modern tourist. Put it as one will, the races who made of every beauty-spot a temple, who peopled the forests and mountains with gods and fairies, and who wrought themselves articles of personal adornment before they evolved clothes to cover their nakedness, had a higher appreciation of beauty than those who have harnessed every waterfall to machinery, desecrated the most beautiful spots by the intrusion of ugly hotels, and sacrificed beauty to utility in almost every article of use.

The mission of art is not to supplement nature, but to lead us back to her. M. Paul Gaultier's work, though wholly different in its standpoint from that of the writer,

is nevertheless a very good and probably will meet with a wide acceptance from advanced thinkers on this side of the Channel as in France. It has been well translated by Messrs. H. and E. Baldwin, and contains a number of illustrations.



THE FORBIDDEN BOOK BY CH. OOMS  
BRUSSELS MUSEUM—PHOTO HERMANS

*A Child's Visions.* In that volume the drawings, though charming in fancy and intention, were generally weak in execution, whereas in the present work the youthful artist has been able to embody her ideas with a facility and dexterity which leaves little necessity for apology for any technical deficiencies. The line drawings especially are so good that, even if judged by the same standard one would apply to a professional illustrator of long standing, they are not wanting. Miss Allen's fays and cupids are truly fairy-like; the embodiment of a child-vision, still unsophisticated and artless, they flow from her brush and pencil with delightful spontaneity. In many of them she attains the artist's highest

ideal, full and adequate expression with the greatest economy of means, so that there is not a line or brush-stroke inserted which could have been omitted with advantage. A portion of the artist's work serves to illustrate her own original fairy-tales, for the remainder appropriate texts have been found in quotations from some of the better known poets. The dainty volume would have deserved more praise had it been the work of an artist of matured powers and long experience. Coming as it does from a young lady who has but a few years to go,

"The Birth of the Opal," by Daphne Allen (George Allen and Co., Ltd. 6s. net)

MISS DAPHNE ALLEN'S newest fancies in pen and colour, which have been published under the title of *The Birth of the Opal*, show a marked advance on the work exemplified in

one must regard it as a work of altogether exceptional merit.

"Dictionnaire Répertoire des Peintres" Par Isabella Errera (Hachette et Cie. 10s.)

THIS useful work of reference is almost equally avail-



PORTRAIT OF A WOMAN BY ROGIER VAN DER WEYDEN—BRUSSELS MUSEUM—PHOTO J. L. HALL



FAMILLE GLOETTE—LA COUPE DE LA MER—MADEMOISELLE MARIE ANDREE

able to a reader who lacks any knowledge of French, or one who is perfectly conversant with the language. It contains a tabulated list of the deceased artists of all schools and periods carried up to the opening years of the twentieth century. These tables contain the names of about 35,000 painters, sculptors, and engravers, and give the particulars of their nationality, the years—where ascertainable—in which their births and deaths occurred, or otherwise, of the period during which they flourished, and of the authorities from which these particulars have been obtained. The volume forms a handy desk-book, easily accessible for quick reference. It has been compiled with great care, and an extended examination of its pages tell of several important inaccuracies, such minor slips as classing Daniel Maclise among

English instead of among Irish painters, and John Singleton Copley as of English instead of American birth, being hardly material in a work of this character.

"The China Collector: A Guide to the Porcelain of the English Factories" By H. William Brewer. (Herbert Jenkins, Ltd. 5s. net)

There is a great deal of china are so numerous that each fresh publication on the subject has to justify its

features lacking in its predecessors. Mr. H. William Brewer, in his



MISS DAPHNE ALLEN



MISS DAPHNE ALLEN  
BY G. L. HALL—PHOTO  
GESELLSCHAFT

Two blocks on this page are from "The Birth of the Opal" by Miss Daphne Allen.

For books on this page see page 100 of this issue.

The book is a valuable one. It gives a clear account of the porcelain factories of China and Japan, and also of the English factories, and is well illustrated. The author has succeeded in presenting the history of porcelain in a concise record of essential facts, arranged in an easily accessible form, the book leaves little to be desired. The various wares described are grouped in alphabetical sequence, brief histories of the factories which produced them are given, and the salient characteristics of the leading types described. A feature of special value is the numerous charts of china marks, whilst the chronograph of English porcelains (1740-1850, set out in diagram, enables one to see at a glance what factories were flourishing at any particular period. Altogether the volume may be recommended as a handy work of reference, useful alike to the advanced collector and the beginner. The illustrations, though well selected, hardly add much to the embellishment of the book, as the blocks generally are of poor quality.

THOSE who desire to keep in touch with the world and display an up-to-date knowledge of current events

"Who's Who" (15s. net) "Who's Who Year-Book" (1s. net) "Writers' and Artists' Year-Book" (1s. net) "English-woman's Year-Book" (2s. 6d. net) (Adam and Charles Black) may dispense with a large library, but however few the books they possess, it is essential that *Who's Who* shall be among the number. The 1914 volume of this indispensable annual, which has just been issued, is a little bulkier than its predecessors, containing 2,514 closely printed pages, giving the biographical records, the addresses, and other particulars of all Englishmen and women who are distinguished in art, science, literature, medicine, law, politics, or travel. The entries are arranged in alphabetical order, and the popularity of the book is gauged from the fact that the obituary list for the year includes nearly 450 names, whilst that of the abbreviations used in the entries totals 120. The following is a list of some of the most prominent entries to the 1914 volume. The names of those who have been granted decorations by the government, received university degrees, or are members of learned societies, many of which would convey little meaning to the average reader, are omitted. Thus, though he might without difficulty recognize M. A.

a winning racehorse, the information can be instantly turned up. A variety of other matter is included, which renders the volume one of the handiest desk-books in existence. The well-known *Englishwoman's Year-Book and Directory*, as its name implies, deals with all matters of general interest to the more numerous sex, though many of the sections—such as those devoted to literature, sport, holiday travelling, etc.—are of equal utility to men. New features which have been included in this year's volume comprise a table of "Records for Women," showing how all along the line women are entering professions and securing honours formerly exclusively reserved for men; and an article on "Health Centres and School Clinics" by Miss Margaret McMillan, a pioneer in this work; whilst the "Sports and Pastimes" section has been completely rearranged by experts. To writers and artists the year-book specially provided for them contains a wealth of information which can be obtained from no other source, new features this year including an article on cinema-play writing, with detailed list of cinema companies and their requirements, and an article on press photography.

A NEW edition of this delightful little book has been issued, with a number of fresh illustrations after Whistler, and various additions and amplifications. Mr. Gallatin's essays on art recall in their epigrammatic conciseness the methods, if not the manner, of W. E. Henley, and represent one of the most cultured phases of modern American art criticism. Daintily expressed and daintily mounted, the volume well deserves the success exemplified by the issue of a second edition.

Messrs. T. H. Parker Bros., 45, Whitcomb Street forms an invaluable work of reference to all who are interested in military history or engraving. Such an

A Catalogue of  
Military Prints

exhaustive list of engraved military portraits has not been previously issued by an English firm, few names of army officers which appear in the *Dictionary of National Biography* having been omitted. It is possible from a list of this fulness to gauge with a tolerable amount of accuracy, the relative popularity of our famous military heroes. The Duke of Wellington easily takes the first place, no fewer than 107 different portraits of him being enumerated, without including 11 other items illustrating incidents in his life, and his military career. A similar number of portraits of the Duke of Marlborough are given, and the Duke of Wellington, the Duke of Marlborough, each with 21 portraits, and the Marquess Cornwallis and Marquess of Granby with 19. Hundreds of other officers are enumerated, besides numerous foreign celebrities; whilst the lists of prints illustrating battle-scenes and regimental costumes and similar publications,



CITY OF LANDS ACT  
THE LAW OF CANADA  
ON THE VAULTING OF CLOAKS AND COATS

Mr. GEORGE CLAUSEN, in his *Artistic Lectures on Painting*, avows himself an "impressionist," and had not the term been so greatly abused during recent years, one would not quarrel with this self-definition. Impressionism, however,

"Lectures on Painting," by George Clausen, R.A. (Methuen & Co., Ltd. 6s. net)

has been twisted into meaning something different to what it did a decade or two ago. Then an impressionist was one who recorded fully and frankly what he saw and felt, instead of setting down nature according to academic formula, or arranging it to harmonize with preconceived ideas of beauty. Now the term is frequently used to disguise the weaknesses of painting which is faulty in workmanship and ambiguous in expression. Mr. Clausen belongs to the old order of impressionists. His pictures embody his mental and physical vision with a simplicity, directness, and intensity of feeling which may sometimes lead him to attempt to express what is practically inexpressible, but which never allow him to halt until he has set down everything which can be recorded in paint. In this sense he is an extreme impressionist, and one who in certain directions has extended the sphere of art into phases of nature hitherto unexplored. To call Mr. Clausen, then, an academic painter in the ordinary sense of the term, would be a misnomer; and yet one feels, while reading his lectures, that his connection with the Royal Academy must have widened his sympathies and so enabled him to appreciate phases of art, as exemplified in the work of the old masters, which are widely dissimilar to his own.

His catholic views on artistic matters, reinforced by his practical mastery of the painter's craft, render his lectures of great synoptic value to students and all those who are interested in the theory and practice of painting. Two series of them—the six delivered in 1904 and the eight delivered in 1905 and 1906—have already been published in separate volumes. These have now been united, together with two fresh lectures given in 1913, and issued in a single well-mounted and well-illustrated volume. The two latest lectures are perhaps the most valuable of the entire series, as forming a moderate and closely reasoned indictment of some of the extreme phases of modern art. Even with that which the writer blames he can sympathise. He is not blind to the merits, such as they are, possessed by the works of Cezanne, Van Gogh, and Gauguin, and gives full credit to the purity of their motives and the sincerity of their aspirations.

But the loftiest of aims do not atone for poor workmanship; and the followers of these painters have

workmanship. The idea seems to be that it doesn't matter what you do, and it doesn't matter how you do it; that personal expression is the one thing that counts. But surely the nature of the expression should count. . . . We expect our ordinary things—our coats, our tables, and our boots—to be well made; we take it for

respect for his work. Is this too much to expect in this connection, it seems to me?" so Mr. Clausen writes

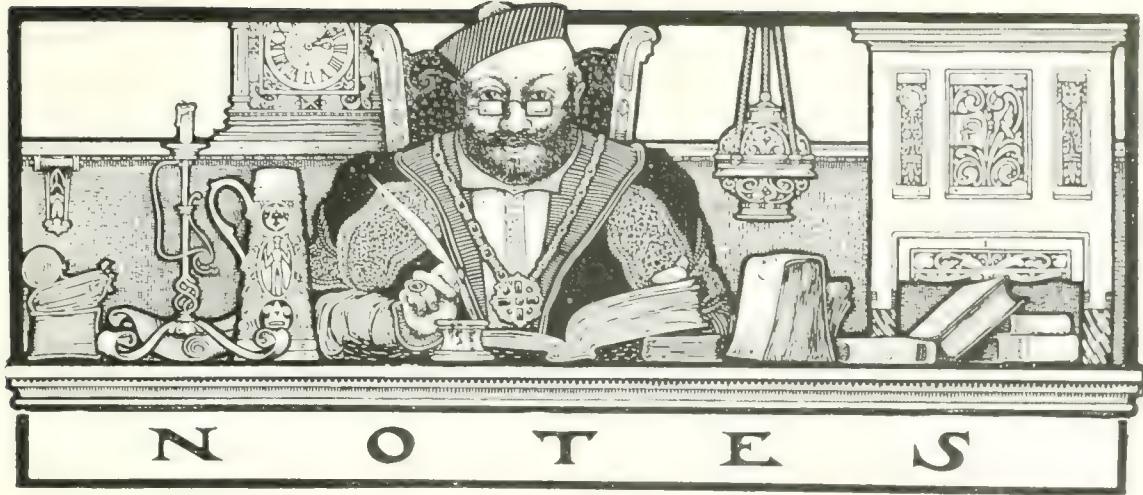
"the old masters are dead and gone, and that the followers base themselves on the weaknesses of their masters—their crudities and distortions—so that one may doubt if they really understand them. It becomes only another convention, and a bad one, and tiresome at that." One cordially agrees with these sentiments, and in the main with all the important points of artistic doctrine enunciated by Mr. Clausen in his lectures.

One of the most interesting parts of the book to read, studied,

and illustrated by the same generation of artists. Coming as they do from one who has consistently put the whole force of his personality into his work, and is among the most original and individual of modern artists, they should carry far greater weight than if enunciated by a more academic painter. They are the words, not of a reactionary or a clinger-on to ancient conventions, but of a man who has ever been in the forefront of modern artistic progress.



GUSTAVE DORÉ  
A GROUP OF FIGURES



## NOTE S

THE present century is particularly unproductive in "finds" of early oak furniture, and the lament of the

### Some Fine Pieces of Oak

collector with limited means grows loud at the barrenness of oncoming years.

But although the supply is all too small to meet the demands made upon it, some few fine pieces are still to be found by the expert who knows where to look and how to use his powers of observation.

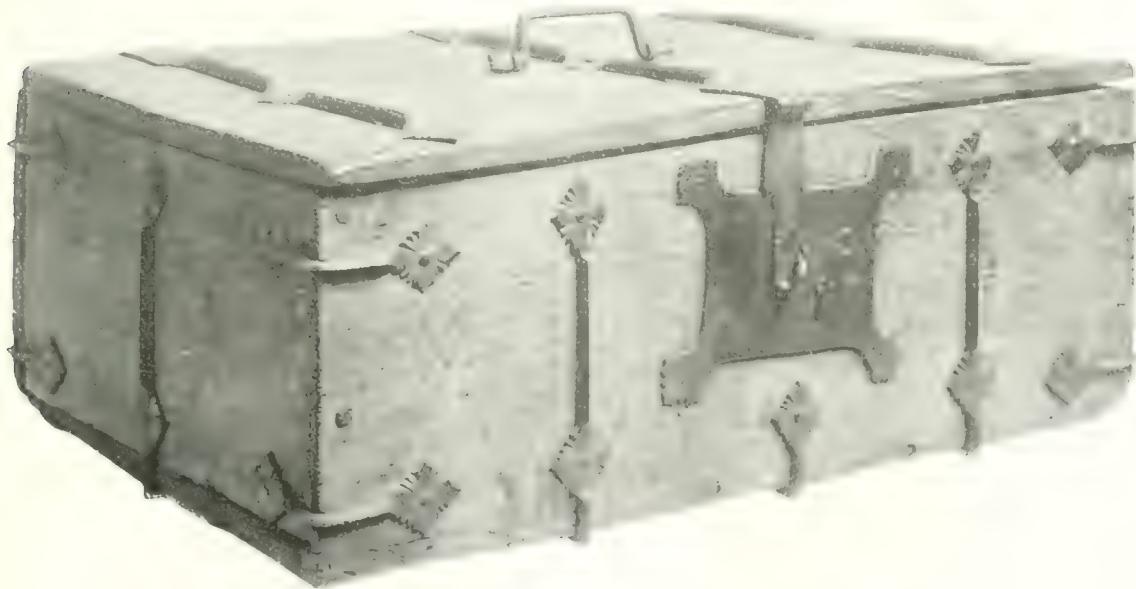
It is our good fortune to be able to illustrate in the present issue some excellent and very uncommon specimens of genuine early domestic furniture, types which will be welcomed in these days of "carved-up" oak.

The first piece, of which an illustration is given, is a box of oak strengthened and clamped by bands of decorative ironwork. The original lock is retained, and the ends of the handle are fashioned in the form of a boar's head, all these features combining to make it a collector's piece of fine quality. The box, which is  $21\frac{1}{2}$  inches in length,

$13\frac{3}{4}$  inches in depth, and  $8\frac{1}{2}$  inches in height, is of German workmanship of the fourteenth century.

A piece of less rarity, but possessing a certain interest of its own, is the oak Bible-box illustrated, which is an uncommon specimen of the smaller type, dating from the first half of the seventeenth century. The carved decoration on the front is very unusual. The measurements are—length,  $17\frac{1}{2}$  in.; width, 15 in.; height,  $7\frac{3}{4}$  in.

The next specimen is one of extreme interest, and is of the type that most collectors search for vainly. It is an oak chest dating from the first half of the sixteenth century, an exceptionally fine and early piece of rare design, retaining among its original fittings the little money-tray inside which is so often missing. The panels in the front are carved with linen-fold decoration, and a rare early Renaissance design, while a false lock is placed beneath the real one. The unusual moulding round the lid, though very old, is probably an addition of later date.



OAK BOX

GERMAN

FOURTEENTH CENTURY



THE SPOON-RACK IN PEWTER.

the top surface is slightly raised to protect more dust-proof. Length, 4 ft. 3*½* in.; width, 1 ft. 8*½* in.; height, 1 ft. 11*½* in.

It is difficult to find such old pieces now; for the present we must be content with furniture of later periods, such as the unusually fine specimen of an oak spoon-rack, English, end of the seventeenth century.

Antique spoon-racks are very rarely met with, especially when furnished with their original complement of spatulate-bowled pewter spoons. The box at the base of the rack was probably used for knives and forks, and the piece is a typical illustration of the class of furniture which would

belong to the "living room" of a seventeenth-century house. The spoons nearly all bear the initials of the various members of the family who used them, as well as the pewterer's mark. The measurements of the rack are—height, 2 ft. 5*½* in.; width, 1 ft. 5 in.; and the beauty of the outline and general design will be remarked on by all admirers of this quaint type of furniture.

Our last illustration shows an oak armchair, Flemish, eighteenth century. Chairs of this substantial type were formerly to be found in most Flemish farmhouses, but are now scarce. The back has the raised centre panel, and the piece of carving surmounting it, as well as the incised



THE SIXTEENTH



OAK SIGN, 17TH CENTURY. ENGLISH. END OF 18TH CENTURY.

decoration on the legs, are both typical of the period in which the piece was made. Height, 4 ft. 1 in.; extreme width, 2 ft. 6 in. All the pieces of furniture referred to in this article have been specially chosen for quaintness or beauty of construction. They are uncommon pieces of their active periods, and all deserve close attention on account of their unquestionable authenticity.

"LONDON SIGNS, ARMORIAL BEARINGS, AND INSCRIPTIONS" was the title of Dr. Philip Norman's lecture delivered recently before the Home Counties Archaeological Society. Signs must have been in use in early

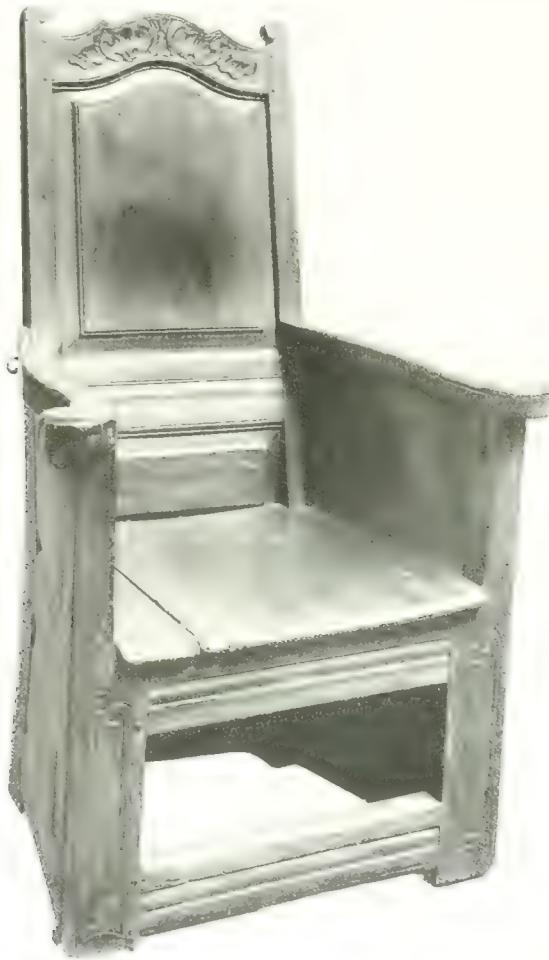
times, when few people could read. After the Great Fire, building was in a different style from that of the former gabled and timbered houses, which were not suited to signs sculptured in stone; but these signs were let into the plain brick walls of the newer buildings, and, together with the revived projecting signs, were very common until numbering came into vogue in the last thirty years of the eighteenth century. The designs were, to a large degree, based on heraldry, and there had been found many interesting examples with armorial bearings and inscriptions.

In a remarkable sign, not easily seen, high up on a house in Newgate Street, were portrayed William Evans

He was a man of no means. I could not get him to tell me where he got his money, but I could easily tell it was from some of the men who had been with him, for he killed a man in a duel for attempting to ridicule him.

An old mark of the Mercers' Company depicted, in

romantic stories, but really originated in the Bell Inn, kept by one Savage. One longed to connect a sign in Bread Street with Milton, whose father lived there, especially as the design bore the initials "R. M." Among other remarkable signs were the Pelican in her



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heraldic language, "a demi-maiden with hair dishevelled all proper." The group of the Three Kings from Cheapside was an indication of the trade with Cologne, and the Three Crowns were also connected with the Three Kings of Cologne. The sign of the Bear was often met with in the City, a notable example being associated with Bear Quay, which was the great landing-place for grain. The Fox was also found, and a particularly pretty sign was that of Hare Alley. The hare sometimes represented the name of the occupant of a house, as in the case of the Hare and Sun, a punning composition, in High Street, Southwark. The Leopard was the badge of the Skinners' Company, and Budge Row, a centre of the skinners' trade, owed its name to the ancient term for a lamb's skin. The Bull and Mouth

The sign of La Belle Sauvage had suggested some

Piety, the Two-headed Eagle, and the Eagle and Child, representing a tradition in the Earl of Derby's family that one of these birds had carried off a baby. Of wooden signs, one of the most interesting was the Fat Boy of Pye Corner, where the Great Fire ended after beginning in Pudding Lane, a circumstance that caused some to think the disaster a punishment for the sin of gluttony. The Midshipman that Dickens had noted in Leadenhall Street; the Cock in Fleet Street, celebrated by Tennyson; the Marigold, the sign of Child and Co., the historical banking firm; and the rebus of Prior Bolton, a bolt passing through a tun, were other examples.

The Royal Arms on a public-house in Newcomen Street, Borough High Street, had adorned the gatehouse of Old London Bridge until the houses were pulled down for widening the bridge.



QUEEN ANNE SCARLET LACQUER BUREAU  
*In the style of Thomas Chippendale*  
—*London* — *1720-1750*





It may be taken as an axiom of art history, that every turn in the wheel of fashion exists for a time; much bad work and satirizing much that is excellent. Thus some of the painters whom posterity ranks among the great masters have been forgotten for long periods, in which respect Dutch seventeenth and eighteenth century masters have been peculiarly unfortunate. In hardly any other country could an artist like Ver Meer of Delft have been overlooked for a couple of centuries, and he is a by-no-means unique instance. There are other men whose work gives a far more exalted idea of their talents than is conveyed by meagre contemporary records, and among such must be accounted Barent Fabritius, three of whose finest pictures form the subject of an interesting monograph from the pen of Monsieur Francis de Miomandre.

Barent Fabritius had the misfortune to have a namesake in the more celebrated Karel Fabritius, and, as is often the case, the fame of the better known man has distracted attention from the productions of the less renowned but equally capable artist, which have hitherto not received the attention they deserve. The pictures described are *Le Parieur et le Bon Père*, *Le Prodigal au Ménage Riche*, and *Le Prodigal au Phariseien et du Publican*, three works of exceptional value. Their admirable state of preservation allows even the smallest details of their compositions to be fully appreciated. Their fine colour-quality, the nobility and superb balance of their arrangement, the solidity of their brush-work, and, above all, their incisive realization of character, all point to the pictures being the production of an artist of the first rank not inferior to any of his contemporaries.

The pictures possess an uninterrupted pedigree. They were painted in 1663 for the hall of the Chapter-house of the Grande Eglise de Leyde. They remained at the Church until about 1850, when they attracted the attention of M. van Leeuwen, an artist, who bought them, to resell them in 1856 to Monsignor G. W. van Heukelum, archpriest at Jutphaas, in Holland. This connoisseur subsequently became curator of the Musée Archéepiscopal d'Utrecht, and lived at the Swanenburg, near to Jutphaas, where in 1881 the two famous experts, Dr. W. Bode and Dr. A. Bredius, had an opportunity of seeing the pictures. Dr. Bredius described them in an article he wrote for the journal *Amsterdamer*, November 23rd, 1883, where he said, among other things: "In my opinion Barent Fabritius is not in any way inferior to his namesake, Karel Fabritius, who, dying young, has left us only a small number of pictures, of which the most important has been destroyed in the fire at the Musée Boymans à Rotterdam in 1864. In Barent Fabritius the colour and composition are equally exquisite. They are exemplified in the three large canvases by him at Jutphaas, which come from the Grande Eglise de Leyde, the town where the painter lived and worked, and which one may justly consider as the most important and best works which he has left. The richness of colour in the two pictures representing the parables of *The Pharisee and the*

*Publican* and *The Prodigal Son* makes us think that the painter studied the Venetian masters at Venice. The third subject, *The Rich Man and Lazarus*, is especially distinguished for its compact composition, of which the artist has accentuated the dramatic character, while strong and admirable colour is maintained throughout the picture."

One may fully confirm this general appreciation, pointing out, however, that "compact composition" is not the characteristic only of *The Rich Man and Lazarus*, but is equally marked in all three works. The Venetian richness of the colouring is unquestionable; but whereas in the third picture it is expressed without reserve, in the other two it is purposely modulated and subdued to add to the impressiveness of their effect. But these are minor details. Dr. Bredius has justly appreciated the exceptional character and great importance of the work of Barent Fabritius. What, perhaps, is its most unique quality is, that the artist, whilst painting with all the technical resources of the seventeenth century, invests his pictures with the mysticism and the synthetic outlook which marked the productions of the masters of the fifteenth century. Thus in each of his canvases he has given a complete parable, with all the various incidents which are recorded in it grouped together in a single composition.

In the picture of *The Prodigal Son* the figures are shown a varied and far-stretching landscape, in which, by his deft arrangement of the undulations of the ground and his introduction of the two pillars in the foreground, he has been able to represent the entire series of incidents which form the story; each distinct from its fellows, yet all of them knit together in a masterly and homogeneous composition. Barent Fabritius has given a touchingly sympathetic version of the prodigal's character. This young man is neither a spendthrift nor a madman, but simply the son of a rich man, possessed with a legitimate desire to see the world. The artist has endowed him with all the charms of adolescence, rendering him a fascinating figure. His long chestnut hair flows, from under a kind of red velvet hood, in luxurious curls about his shapely neck. He carries in his hand a crimson page's cap adorned with a long waving plume. His tunic is of a more subdued red, and is slashed at the sleeves to reveal the delicate cambric shirt. The young man listens respectfully to his father, but it is easy to see that his thoughts are far away, occupied with roseate visions of the future. His fine horse, held by a young valet, impatiently paws the ground, whilst a slim greyhound adds the final touch to the aristocratic appearance of the little group. The figure of the father is reminiscent of some of Rembrandt's rabbis. His face is serious, but full of kindness. He raises the finger of his left hand to emphasize the importance of his admonitions, whilst with his right hand he tenderly presses that of his child. A white garment overflowing from his red dress appears under his mantle, whilst the table by which he is seated is covered with a poppy-coloured cloth. This is crowded with various objects, among which appear the riches with which he is about to endow his son. These consist of a bag of coins, so well filled that one or two have fallen



THE PRODIGAL SON

BY B. FABRITIUS



THE PITEH MAN AND LAZARUS

BY B. FABRITIUS



the prodigal's arrival, when the artist, in delicate chiaroscuro, depicts the two representing the two extremes of life. The miserly or banker holds to the credit of the prodigal. The other incidents of the story are given with the wealth of graphic detail which is also exemplified in the two pictures *The Parable of the Rich Man and the Poor Man*, and *The Parable of the Prodigal Son*, which are shown with the same fullness of detail and with the same power of expression. In the former we are shown, in the centre of the work, a scene of sumptuous yet refined luxury. The rich man is apparelled in a purple velvet bonnet bordered with jewels and an olive-green surcoat surmounted by a rose-coloured collar, from which emerge the splendid golden yellow sleeves of the under-garment. His companion is yet more gorgeously arrayed. Her dress is of delicate rose salmon; her white satin headgear is bound in, in front, by a golden coronet, and is looped about with pearls. Of pearls, too, are her necklace, her bracelet, and the ring on her finger. The servant who advances bearing a dish of poultry and a silver jug is garbed in a bodice of rich red, while at her feet is a heavy basin of porphyry, in which are being cooled crystal and silver vessels of wine. This splendid array of colour is focussed and centred by the gleaming white expanse of the table napery, which seems to illuminate the picture; its coolness, tempered by reflections and shadows, forming an admirable foil to the warmer tints by which it is environed. One could write pages of description of the details of this wonderful picture, but the story is so clearly told on the canvas as to need little additional elucidation. Before leaving it, however, one must point out the deep psychological insight displayed in the realization of the figures of the rich man and his wife. They are mated but not matched. Neither are interested in each other. He pays no attention to her, while she on her part is busied with her little dog.

The third picture of the great triad illustrates *The Parable of the Pharisee and the Publican*. In this, again, Barent Fabritius shows his wonderful powers of composition, and his equally wonderful psychological insight. He divides his canvas into three compartments by the introduction of two large marble columns, but does it without impairing the unity of the composition. The figure of the Pharisee—garbed in a red tunic over which is thrown a heavy brown mantle—is noble and dignified in its conception. Though his head is bent and his eyes lowered, there is no real humility in his expression. He is shown three times, first in the act of entering the temple; then kneeling before the altar, his left hand pointed with a gesture of immeasurable disdain towards the Publican. His action and expression are so graphically rendered, that one almost seems to hear the words "I thank thee, God, that I am not as other men . . . or even as this Publican." In his third representation he is seen leaving the temple, his pride exalted by his prayer; yet his contracted eye, hollow cheek, and compressed mouth revealing that his mind is ill at ease; that his prideful prayer, instead of benefitting him, has laid him open to new and terrible

thoughts. Above him, in the air, the horned devil is brandishing in one hand a streamer bearing the words, "Qui se exaltat humiliabitur," whilst with the other he mocks him with a shining mask. The Publican is represented only twice. His attitude is the direct antithesis to that of the Pharisee; his humility is genuine and profound, and as he finally descends the temple steps, his countenance is filled with an expression of inward peace, beautifully though subtly expressed.

The three pictures, which are being shown in the Galeries Ch. Brunner (11, Rue Royale, Paris), are unique examples of seventeenth-century art, inasmuch as while exemplifying the superb technique of the period, they are inspired by the deep religious feeling characteristic of an earlier and more devout age.

SIR.—Mr. C. A. Hindley, the Advisory Curator of the Furniture Museum which the Council is establishing in London County Council Furniture Museum Kingsland Road, tells me that you may like to publish an article on the museum, and I am accordingly forwarding certain particulars.

The buildings, formerly known as the Ironmongers' Almshouses, were threatened with destruction some years ago, when it was proposed to erect workmen's dwellings on the site and on the garden and other adjoining land. As the almshouses possess many of the best characteristics of early eighteenth-century architectural work, of which only a few specimens now remain in London, and, with the garden, present a beautiful example of street architecture and garden planning, the Council, in co-operation with the Shoreditch Metropolitan Borough Council and some private persons, acquired the property.

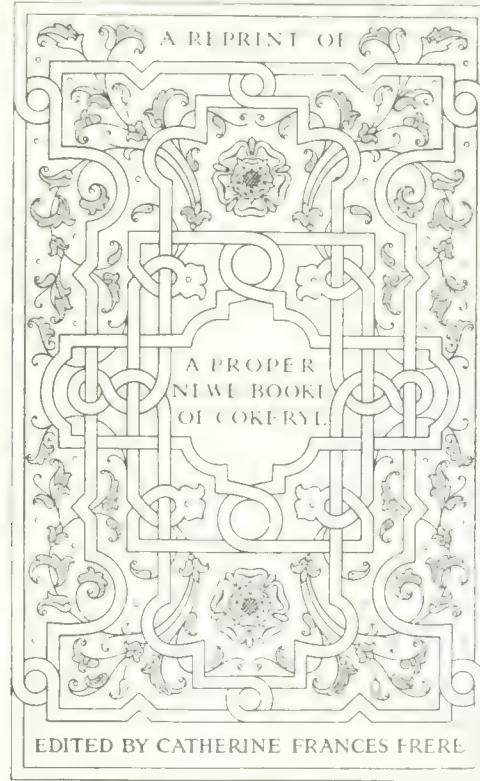
A petition has been received from H. R. H. the Princess Louise, the late Duke of Argyll, Sir William Richmond, the late Mr. R. Norman Shaw, Sir George Frampton, Mr. Walter Crane, Sir Sidney Colvin, and a large number of other distinguished persons, praying the Council, as a complement to its craft training, to establish a central museum to which students could resort. The Council is considering whether the object desired could not be better secured by establishing, in districts in which particular industries are localised, local museums relating to these industries, rather than by establishing a central museum, which must be inconveniently situated for many, perhaps even the majority of, craftsmen.

The districts in which the almshouses are situated are the centre of the furniture and cabinet-making industry. The number of males *resident* in Shoreditch and Bethnal Green and engaged in this and allied industries at the last census amounted to 3,541 Shoreditch and 5,066 Bethnal Green, forming 85 and 108 respectively a thousand of the male population over ten years of age. If account could be taken of the number of persons *employed* in the two districts and living elsewhere, the concentration of the trade would no doubt be still more marked. The Council has accordingly adapted the almshouses for use as a furniture museum,

the necessary staff has been appointed, and it is hoped that the museum will be opened in a few weeks' time.

Although it has not committed itself to either of the schemes outlined above, the Council has thus embarked upon an undertaking the results of which may have an important bearing on its ultimate decision. It is therefore desirable that every effort should be made to

week. A Proper Newe Booke of Cokerye, edited by Catherine Frances Frere, is a reprint of a sixteenth-century work, and the amount of industry and research expended on it may be gathered from the fact that the reprint occupies less than thirty pages, while the introduction, glossary, and notes extend to upwards of two hundred and fifty. But this is no defect. Though the recipes make amusing reading enough, it is to the editorial matter that the reader will



THE COUNCIL OF THE MUSEUM  
ESTABLISHED 1852

render the experiment a success, and, in order to do this, efforts are being made to secure the co-operation of public authorities and private individuals in supplementing the collections made by the Council.

The Board of Education, having inspected the premises and having satisfied itself as to the arrangements proposed for the display, custody, and protection of the exhibits, has lent a considerable collection from the Victoria and Albert Museum. The City of London Corporation and some private individuals have lent valuable specimens, and the tenor of certain negotiations leads the Council to hope that it will be equally successful in obtaining, on loan, specimens from other important collections.

I am, sir, your obedient servant,

LAWRENCE GUNN, C. Secy. of the Council.

"A Proper Newe Booke of Cokerye," edited by Catherine Frances Frere (W. Heffer and Sons, Ltd. 7s. 6d.)

MISS CATHERINE FRERE has ever been a cook, and, we venture to say, lives up to her faith. In her last volume, a reprint of that scarce little sixteenth-century

return most eagerly, not merely for the rare and curious information upon ancient cookery and junkettings, but also for the valuable biographical matter relating to a famous Elizabethan.

From Archbishop Parker to kitchen oracle—from mitre to cook's ladle—is doubtless a far cry; yet it must not be supposed that the biographical matter is introduced as mere padding. In the editor's skilful hands the archbishop is made as much a part of the book as the "egges in moneshyne" or the "tarte of borage floures"; and it was a happy thought to bring before the reader a domestic and personal portrait of this old-time worthy. Here we meet with him as friend and host, as husband, father, and head of a great household—nay, as a man who, with all his learning and piety (both of the genuine unobtrusive sort), could entertain like a prince, though himself, as Stiype says, "very abstemious . . . a mortified man to the world and the things of it." We read in this book of feasts of his providing which lasted for three days at a stretch—feasts at which distinguished companies were successively regaled according to rank and consequence, the festal hall being "set forth with

student's name goes, turned with red tapestry  
and gold fringe, and the student's name is written  
in gold ink on the cover, and the name of the  
university is printed on the back cover.

... themselves the tables groaning with "fyrste course" services of brawn and mustard, of capons in white broth and pig and stubble goose, of roasted conny rabbits and chickens; and with second course of cranes and storks, dainties, each with its appropriate sauce and garnishing.

That the book is no mere salmagundi, but a dish of honest marrow-bones, with good pickings to furnish many a plate and delight the most fastidious palate, may be indicated by a single extract—a well-seasoned tit-bit, which also shows that editors, and particularly editors of cooks' guides, must walk warily if they would keep clear of pitfalls. "Tie your tongue with string to a jack in front of the fire" was one of the recipes as it came to Miss Ercé's hand. "While for another the instructions were, 'Put your feet' fortunately only petittoes or sheep's trotters were meant 'into boiling water in a saucepan!' And this recalls the well-known recipe in the *English Kitchen Book*:—"Break your toe, cut it off, dip it in the middle, and lay it on a soup-plate!" But the recipe which was most startling when I came upon it among proofs, and which, indeed, read like directions for a cannibal feast, was due to the name of the giver having mysteriously found its way into the first line of the recipe itself, in a position it had not been given in the manuscript. It began boldly, "Cut up Mrs. —— into small squares or shapes!" Could the printer's devil have been directed for printing, to my undying regret?"

The volume contains a beautiful portrait of Archbishop Parker, and is certainly a book to be read—and to keep.

A. E. K.

The Woodcote Park Collection associations, but the threads have been broken by the many changes of ownership of the estate. The situation of Woodcote Park, with its fine timber, according to Brayley, made a great appeal to Richard Evelyn, brother of John Evelyn, the famous diarist of Wotton, who is said by tradition to have suggested the decorative work carried out. There is also little doubt that it was Richard Evelyn who constructed the house somewhere about 1650 on the site of the old monastery which once stood there.

Woodcote Park was originally included in the manor of Horton, which belonged, together with the manor of Epsom, to the Abbots of Chertsey; but in the reign of Henry VI., the abbot of that date granted Horton to

Marston appears to have died, leaving no male issue, but two daughters, Joan and Ursula, as co-heirs. The latter married one Nicolas Mynn, and one of his descendants sold the estate to George Mynn. His only son dying childless, again the property passed into female hands, to Elizabeth, his sister, and the elder daughter of the said George Mynn, and it was through her marriage to Richard Evelyn on August 16th, 1648, that references to Woodcote Park appear in John Evelyn's famous diaries. He says under that date: "I went to Woodeote in Epsom to the wedding of my brother Richard, who married the daughter and co-heir of Esquire Minn, lately deceased—by which he had a great estate both in land and monie on the death of a brother. The coach in which the bride and bridegroom were, was overturn'd in coming home; but no harm was done."

Woodcote possesses a fine Inigo Jones front, and a splendid double flight of stone steps, faced by a lily pond with fountain.



PLATE XXV.

COLLECTOR'S NOTES.—  
The collection of Mr. Lancaster, Esq., at his residence in Conduit Street, Regent Street, is now open to the public.

shell-work, birds, flowers, and interlaced filigree. This is applied on a background of richly veined Irish green marble, with an inner moulded edging of statuary marble. Adjoining the library is an old room that was once the chapel. This is panelled from floor to ceiling in oak, divided into large and small panels, and surmounted with a carved oak cornice.

A feature of the whole collection is the series of painted panels on the first-floor gallery. These panels, in moulded frames, illustrate an early eighteenth-century rendering of the old Greek romance of Daphnis and Chloe. They are painted in full bright colour, and surrounded by arabesques, lambrequins, and garlands: a light cartouche below each encloses a panel on which are representations of various birds and fowl, while the dado panelling below presents further incidents in Longus's story, painted in monochrome of greenish blue. There are twelve large panels with their related dado, a pilaster panel, and four horizontal panels over two door-cases, and upon each is inscribed the incident in

the lovers' story depicted by the artist. They are said

Regent of France during the minority of Louis XV., and to have been brought over to England from Versailles.

The chief portion of the collection, including the principal rooms, has now been erected in Mr. Lancaster's new galleries at 55, Conduit Street, Regent Street, and may be viewed on presentation of visiting-card.

"THERE was no longer any necessity to ascribe Goldsmith's medical degree of M.B. to a foreign university, such as Leyden, or Louvain, or Padua," asserted Sir Ernest Clarke at a meeting of the Historical Section of the Royal Society of Medicine. It was known that Dr. Johnson, Dr.

had paid a visit to Oxford together in February, 1769; and though there was nothing on the subject in the official University records, examination recently made at the instance of Sir William Osler of the local newspapers of the period had revealed this entry in Jackson's *Oxford*

Oliver Goldsmith, Esq., Bachelor of Physick in the

In 1749 Goldsmith obtained his degree at Oxford, and was admitted to the Bar, in February, 1750, at the age of twenty-one. He performed his studies at Oxford, and graduated with the degree of Bachelor of Physic in February, 1750. Dr. M. B. is the above is already a medical graduate of Dublin. It had not been possible, owing to the imperfections of the Dublin registers, to confirm this positively from the Irish University records; but it is well known that he was admitted to the Bar at Dublin on February 27th, 1749, and under the Statutes would have been entitled, on compliance with certain requirements, to admission to the degree of Bachelor of Physic at the expiration of three years thereafter. It appeared probable, from various references in family letters and other documents, that, contrary to what was commonly supposed, Goldsmith began to study anatomy at Dublin, resumed it after a period of idleness when he went to Edinburgh in 1752, and continued his medical studies in an intermittent way at Leyden and other foreign universities. At any rate, he called himself M.B. in an agreement with James Dodsey, written in his own hand, and dated March 31st, 1763, now at the British Museum, in which he took up his name on the title-page, *The Traveller*, published on December 25th, 1763, and signed "M. B. of G. in M. B."

MR. A. S. COPE, R.A., who recently finished a full-length portrait of the Duke of Connaught for Trinity House, of which his Grace is Master, is now painting a portrait of the King for the Royal Yacht Squadron. Among other portraits in progress in Mr. Cope's studio are those of the Queen of the United States, Sir John Lubbock, M.P., and Mr. George, one of the sons of the Duke.

AN EARLY GEORGIAN RESIDENCE, in More Street, W., is the imposing stone staircase with its iron balustrading and beautifully ramped

each material employed. The house possesses a simple front with a plain Doric portico, and is typical of the period to which it belongs. The descrip-

applies to 8, Clifford Street: "It is not the exterior of this building which marks it out for peculiar consideration among the Georgian houses of London, but because

merit, both in design and execution, which is attributed to Sir James Thornhill, the whole forming an *ensemble* resembling, though in a minor scale, the painting of the King's staircase at Hampton Court, the work of the distinguished Verrio. There are, indeed, few private residences in London which possess a mural painting of this high order. The staircase leads to three well

proportioned rooms, including a large state-room. The rooms are characteristically decorated with panelling of pine-wood, painted in the peculiar olive-green colour of the period, with gilded enrichments, while the chimney-pieces are suitably carved. A secondary staircase leads to two upper floors, the rooms of each floor being panelled and painted according to the aristocratic fashion of those early Georgian days. The chambers on these floors are large, well proportioned, and airy, and those worthy of special mention are the greenish-blue room (the original colouring), the lemon-yellow room (a most curious shade), and the green room. Wall-paper had disfigured these walls for one hundred and twenty years, and to reinstate them has been an exceedingly difficult task, engaging both artistic instincts and patient labour. Of its occupants through the early part of the eighteenth century little is definitely known. Tradition states that it was originally built for the Prince of Orange, and a well-founded report has associated the name of Princess Charlotte, daughter of George II., as a one-time occupier of the residence. There is no doubt, however, that Addington, afterwards Lord Sidmouth, Prime Minister of England, resided here at the end of the eighteenth century, and, continuing its political associations to modern times, Lord Randolph Churchill was a tenant of 8, Clifford Street, for a considerable period. Associations of famous people apart, the house remains a splendid specimen of the highest type of dwelling of its period, and forms an admirable environment for the display of antique furniture of the Georgian days. The house is now "a casket containing admirable craftsmanship of the eighteenth century," besides valuable antiques of other periods. The residence affords the finest possible background for the business of decoration and furniture now being carried on there by Andrew Russell, Ltd. A specimen of the latter's work is exemplified at 8, Clifford Street, in one of the rooms, which, by the magician's wand of sound knowledge of domestic architecture, is a chamber of oak panelling of the time of James I. The beautifully carved chimney-piece and a portion of the panelling came from an historic house in Suffolk. The room is termed the "leather room," on account of the old Spanish leather, sewn with the original leather thongs, to be seen on a gold ground on one of the walls. Another interesting feature of this room is a large picture of George III., seen through the mulioned window, one might easily imagine oneself back in those good old days when domestic architecture was at its zenith, and a home was built to shelter sire and grandsire for generations. The most remarkable feature is the ceiling, with its uneven and hand-smoothed surface, so typical of the ceilings of the period. This veritably is a work of art.

#### SOCIETY OF ANTIQUARIES

COUNT PLUNKETT has been appointed President of the Royal Society of Antiquaries of Ireland. Among the Vice-Presidents elected for the four Provinces are The O'Neills, the Bishop of Waterford, Judge Barron, and the Rev. Canon

"ROMAN AND BYZANTINE CONTRIBUTIONS TO MEDIEVAL ART" was the title of Mr. Edward S. Prior's lecture to the students of the Royal Mediæval Art Academy. He spoke of the period of decadence from 300 to 1000 A.D., during which no architectural style was achieved, and Saxon and other European buildings showed ignorance, not only of the niceties of classical design, but of the principles of construction. The high standard of Roman execution had perished, and the workers in marble had been dispersed, but jackals were trading in and cutting up the monuments of ancient luxury. All this time Byzantine art was developing its triumphs and sending out shoots to Western Europe. It was, however, from Roman examples that the regeneration of architecture came; Western art grew up with the help of the ruins of Roman buildings. Mr. Prior showed a number of fine lantern pictures illustrating the transition from the Roman basilica to the Abbey Church. The column, arch, and carved wall of the basilica were main features of Christian church architecture, which was not really based on one particular form of Roman construction. It had a likeness to all Roman plans and was founded on current forms. Western masons, being unfamiliar with dome construction, substituted the lantern tower and spire—a great achievement, attributable to the Byzantine suggestion.

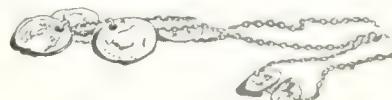
MR. FRANK PARTRIDGE has recently made a valuable acquisition to his collection of antiques in a Queen Anne piece of furniture of three parts—cabinet, bureau, and drawer-base—the whole consisting of beautiful workmanship in scarlet lacquer and gold. The scarlet is dulled on all the exterior parts, while it is brilliant on the inside portions, such as the interior side of the cabinet door and the two slip-out trays. The inside of the cabinet door is ornamental, though, owing to the foreshortened view in our plate of this piece, it cannot be seen. This door is fitted with a silvered-glass panel to the shape of the door. The bureau possesses a fall-flap, which rests, when open, on pull-out slides, and the interior contains a stationery case, consisting of five drawers and three pigeon-holes, while there is a sliding tray each side. The lower portion of the bureau consists of a partitioned drawer with a double ogee-shaped front. The drawer-base is plainly depicted in our reproduction, the hinges of the sliding tray, which folds in two, being clearly visible. The total height of this excellent specimen of lacquer is about 5 ft. 2 in. The measurements are:—cabinet, 2 ft. 3 in. high, 16 $\frac{1}{2}$  in. wide, 5 $\frac{1}{2}$  in. deep; bureau, 10 in. high, 18 $\frac{1}{2}$  in. wide, 12 in. deep; drawer-base, 24 in. high, 20 $\frac{1}{2}$  in. wide, 12 $\frac{1}{2}$  in. deep.

A Queen Anne Piece of Scarlet Lacquer

In addition to a photogravure from one of the King's pictures, the reproduction in colours of a water-colour drawing by Miss H. Donald-Smith, referred to in the notice of her exhibition, and the illustration of the lacquer cabinet described among our Notes, our plates include reproductions in colours of two well-known pictures by George Romney—*Opposite page*

among the artist's masterpieces, and is certainly the finest composition introducing several figures which he produced. Our plate is taken from the fine translation of the work by M. Léon Salles. The original one was of a series of works commissioned from the artist, between 1776 and 1782, by Granville, second Earl Gower, afterwards first Marquess of Stafford, and ancestor to the present Duke of Sutherland. It represents five of the Earl's children. The lady playing the tambourine is Lady Anne Gower, who married the Rev. V. Vernon-Harcourt, Archbishop of York; she was a daughter of the Earl's second wife, whilst the dancing group are all children of his third. Giving the figures from left to right, they represent Georgiana Augusta, afterwards wife of the Hon. William Eliot; Susan, afterwards Countess of Harrowby; Granville, subsequently created Earl Granville; and Charlotte Sophia, afterwards Duchess of Beaufort. The plate on the cover of *Lady Hamilton at Prayer* is taken from the translation by Mr. E. Leslie Haynes of a portion of the fine picture in Mr. Tankerville Chamberlayne's collection known as *Lady Hamilton as a Nun*. The latter title is hardly appropriate, for the costume of the subject does not resemble that of the inmate of a convent.

### Books Received



# IN THE SALE ROOM



works, which met with little support from the trade. P. F.

£1,000 at the Gillott sale in 1872, now commanded no

what one should imagine will be bottom price by falling



*and another illustration of*

the low values of standard works which have neither special rarity nor age to commend them. *The Dictionary of National Biography*, the original 63 vols., with both Supplements 6 vols., Errata 1 vol., and index to vols. i.-xv., together 71 vols., roy. 8vo, 1885-1912, made £24; and Malone's *Shakespeare*, 21 vols., calf, 8vo, 1821, £10. The best prices were realised by *Coleridge's Literary Remains*, collected edition, 2 vols., 8vo, 1807, £4 2s. 6d.; and *Peter Bell*—the copy belonging to the late Lord Coleridge—8vo, 1819, vellum, t.e.g., £3 3s. The first edition of *Franklin's Remarks on a Journey into Languedoc*, which were published together in one volume in 1671, with "Licensed to be sold by F. and J. Cotes, 14, King-street, Fleet-street," a valuable item was a copy of the earliest issue of the first edition of *Charlotte, Emily, and Anne Bell*, one of the rarest of the Brontë publications, issued by Aylott and Jones, 1846, 8vo, orig. cloth, uncut, which brought £39. Other relatively important lots were John Keats' *Poems*, 1st ed., 1817, 8vo, cf. ex., g.e., by F. and J. Cotes, 14, King-street, Fleet-street, £17 10s. Nos. 1 to 27, with the scarce unnumbered issue between Nos. 20 and 21, a complete set of the original issue bearing the post-mark on each number, 8vo, 1809-10, mor., t.e.g., £13 10s.; and the same author's *Watchman*, 1810, 8vo, half-calf, £10.

In the same sale, which was continued on January 15th and 16th, were included the collections of books and manuscripts formed by John Kenrick Reynell Wreford, Esq., of Clifton, and of T. D. Dutton, Esq., of Clapham Common, besides other properties. The last-named furnished all the principal items, which included

*Newgate Calendar*, 6 vols., portraits and plates as issued, n.d., 8vo, £4 7s. od.; Albert Smith, *The Fortunes of the Scattergood Family*, 3 vols., plates by Leech, 1st ed., 1845, 8vo, orig. cloth, £1 1s.; W. M. Thackeray, *The Book of Snobs*, 1st ed., 1848, original green wrappers, 26s.; John A. Heaton, *Furniture and Decoration in England during the Eighteenth Century*, 2 vols., imp. fol., 1889, half mor., t.e.g., £5; R. F. Burton, *The Arabian Nights*, 10 vols., 8vo, Benares, 1885-8, orig. cloth, £24; George Meredith, *Works, with Poems and Essays*, Edition de Luxe, 32 vols., 8vo, 1896-8, t.e.g., £17; J. Addington Symonds, *Romanticism in Italy*,

R. L. Stevenson, *Works*, Edinburgh edition, 32 vols., 8vo, 1894-1901, cloth, uncut, i.e.g., £56. The three





The sale of decorative furniture, objects of art, and porcelain from various sources, held by Messrs. Christie on Thursday, January 22nd, if it included no exceptional rarities, comprised a number of typical pieces, which, however, only realised moderate prices. The more expensive lots included a Queen Anne walnut arm-chair, with vase-shaped centre to

the back, on carved cabriole legs and lion's claw feet, £35 14s.; an Adam mahogany writing-table, with rosettes and fan ornament, and base with satin-wood lines, 6 ft. wide, £58 16s.; a Chippendale fire-screen, with the banner containing an embroidered needlework panel, on mahogany tripod carved with foliage, £31 10s.; a Chippendale small mahogany table, with octagonal top and pierced lattice gallery, on tripod covered with lattice-work, 10*1*/<sub>2</sub> in. diam., £29 8s.; another, circular, with tray top with pierced gallery, on carved tripod and claw feet, 25*1*/<sub>2</sub> in. diam., £48 6s.; and a Sheraton mahogany sideboard, of semi-circular shape, inlaid with satin-wood lines, 77 in. wide, £32 11s. The examples of French work included a pair of porphyry vases of Louis XVI. design, mounted with ormolu figures, 15 in. high, £52 10s.; a pair of vases and covers of the same design, mounted with ormolu beadings and caryatid figure handles, 21*1*/<sub>2</sub> in. high, £52 10s.; and the same price was realised by a clock and barometer, by Lepaute of Paris, in ormolu cases designed after Gouthière, chased with cupids, flowers, and foliage, and set with blue-and-white biscuit plaques, 35 in. high. A set of two old English settees, two arm-chairs and six chairs with shield-shaped backs, painted with foliage in green on white ground, and partly gilt, the seats covered with brocade, made £105; and a walnut-wood settee of William and Mary design, with short baluster legs and X-shaped stretchers, 64 in. wide, £32 12s.

Some good prices for furniture were realised by Messrs. Bruton, Knowles & Co. during the sale of the contents of the White House, Longdon, by instructions of Captain Rees, on January 14th and 15th. A Sheraton inlaid mahogany winged bookcase, with projecting centre, surmounted by four glazed lattice doors, 8 ft. high by 7 ft. 6 in. wide, brought £105. The Chippendale pieces included a mahogany arm-chair, with pierced, interlaced and carved back, on carved cabriole legs and claw-and-ball feet, the seat covered in petit-point needlework, which made £54 12s.; a mahogany easy-chair, with square upholstered back, carved arms, on carved cabriole legs and scroll feet, £49 7s.; another nearly similar, but with claw-and-ball feet, £43 1s.; a mahogany oblong table, with serpentine-shaped top, carved borders and spandrels, on moulded square legs and pierced cross stretcher, 35 in. by 24 in., £30 9s.; a mahogany settee, with

serpentine front and scroll arms, on carved cabriole legs and scroll feet, 7 ft. 6 in. wide, £42; a mahogany writing table, on carved square legs, carved and pierced spandrels and rope-pattern edge, 4 ft. 1 in. by 2 ft. 11 in., £42; a mirror in gilt-wood frame, carved with oak foliage and surmounted by a Chinese pagoda, 54 in. by 27 in., £26 5s.; and a mahogany pole fire-screen, on carved tripod, with old needlework panel, £25 4s. Furniture of earlier periods was exemplified in a carved walnut Queen Anne love-seat, on cabriole legs with eagle's claw and ball feet, 32 in. wide, which made £69 6s.; a large walnut arm-chair of the same period, with wide splat, on cabriole legs on claw-and-ball feet, £48 6s.; and the same price was attained by another of rosewood and walnut, with open back, the centre splat inlaid with engraved brass, scrolled arms, on carved cabriole legs and club feet; while a large Chippendale mahogany wardrobe with two panelled doors, on boldly gadrooned base on carved lion's claw feet, 6 ft. 10 in. high by 4 ft. 4 in. wide, made £50 8s.; and a figured mahogany Adam wardrobe of nearly the same dimensions, £38 17s.

THE collection of Greek and other civic and regal coins formed by Mr. Cumberland Clark, of 22, Kensington

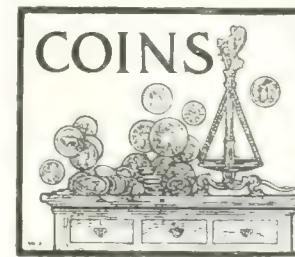
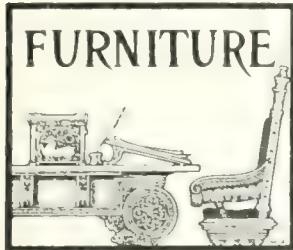
Park Gardens, which was dispersed by Messrs. Sotheby on January 19th, 20th,

total of £1,800 5s. 6d. The principal contribution towards this was made by a rare

coin . . .

bearing the effigy of

Diadumenian as Prince of Youth standing between three military standards, which realised £150; another with the busts of Septimus Severus, Caracalla, and Geta, made £43 10s.; and a stater of Philip III., Arideus, £17 10s. The same collector's English coins of the reign of Charles I. were sold on the two following days, when 314 lots including a few numismatic books, realised £1,239 14s. 6d. Four three-pound pieces made £43 in the aggregate, the highest individual amount £13 15s., being attained for one struck at Oxford and dated 1644. A half-unit of the same mint and date brought £13 15s.; a "silver pound," Shrewsbury, 1642, in fine state, £12 10s.; a pattern crown, by Briot, £10 10s.; an Aberystwyth half-crown, £7 15s.; another of Coombe-Martin, 1645, £12 17s. 6d.; a Tower shilling of 1631, of a type of which only one other specimen is known, £11 10s.; a Colchester siege shilling, £12 5s.; and a Kilkenny siege half-crown, £12 15s. Among the medals was included a memorial one, struck in 1649, bearing busts of Charles I. and his queen, with, on the reverse, a seven-headed monster rampant, and upon the ground the head of the king, the crown, and the sceptre, which made £30.





The scenes of the people of more or less artistic character who had, by some means, the opportunity of appearing

**The late Mr. John F. Bacon, A.R.A.**

John H. F. BACON.—Born at London, 1842, John F. Bacon, A.R.A.,

was a painter of portraits and genre scenes,

and a member of the Royal Academy.

He was the son of John F. Bacon, a

water-colour painter, and brother of the

well-known artist, Sir Alfred Munnings.

He studied under his father, and, after

leaving him, became a pupil of Sir

Frederick Leighton, and subsequently

of Sir George Frederic Watts.

He was a member of the Royal Academy

and of the Royal Water Colour Society.

He painted a picture of the coronation

of King Edward VII and Queen

Victoria at the Guildhall on the

day after their coronation.

One cannot help feeling that

the untimely death of the artist was in part the result of

an over-taxed strength, the spur of an almost unmixed

series of successes from his earliest youth having led him

to spend his powers more lavishly than his constitution

justified.

The late Mr. Bacon was second son of John Cardamall

Bacon, a well-known lithographer. A precocious and delicate child, the deceased artist gave evidence of his talents almost before he could walk. He might have emulated the early career of Lawrence as a portraitist, for, like that artist, he could draw admirable likenesses at the age of ten. His parents, however, were by no means desirous of exploiting his talents, and he was put through a regular course of training, first at the Westminster School of Art, and later on at the Royal Academy Schools. Early in his teens, however, he attained a high reputation as a black-and-white illustrator, and when only eighteen—an age when most painters are beginning their artistic tuition—he set off on a professional tour to India and Burmah, where he acquired the strong feeling for colour which subsequently characterised his work. His pictures at the Academy—*The Village Girl and Nevermore*—were shown in 1889, and both hung on the line. The pathos of the latter work made it a popular success, while the high technical qualities of the pictures secured



the approval of the critics. After that Mr. Bacon may be said to have passed a career of unqualified success. However born story-teller in the highest sense of the phrase, investing his conceptions with high dramatic power and setting them down with fine artistry. In 1877 he ventured on the domain of religious art, producing in that year his large picture of the Resurrection morning, entitled *Pece be unto you*, which was followed in 1881 by *Get thee*. During the same period he had indulged his early predilection for portraiture with considerable success. In 1901 he was selected to paint the command picture of the coronation of King Edward VII., where he showed his dramatic instinct by seizing upon the most touching episode in the whole ceremony—the moment when the aged Archbishop Temple, having stumbled and nearly fallen, the King stepped forward and supported him. The popular success of this work pointed Mr. Bacon out as the artist most fitted to paint the command picture of the coronation of Queen Mary. This was exhibited at the Royal Academy of 1912, while last year Mr. Bacon was represented by four portraits. The most salient characteristic of his work was its thoroughness.

Though possessed of sufficient dramatic power to have enabled him to attain popular successes without undue labour, the deceased bestowed exemplary care on the production of every picture. He painted with a fine sense of colour and an unflinching regard for natural truth. His death leaves a void in a phase of English art which is at present not strongly represented.



THE LAST OF THE OLD  
By DONALD SMITH

Drawings by  
Miss H.  
Donald-Smith

ALD-SMITH, in  
her exhibition  
of water-colour

Venice and Lon-  
don at the Dow-  
deswell Galler-  
ies (160, New  
Bond Street).

sense of colour  
and a desire to  
give it coherent  
and detailed ex-

works were not  
merely sugges-  
tions inspired  
by nature, but  
actual trans-

scenes she ren-  
dered, set down  
with painstaking  
topographi-  
cal accuracy.  
In this way the  
Venetian

and richer tones  
and more pic-  
turesque and  
romantic archi-  
tecture, gener-  
ally afforded  
more congenial

subjects for her brush than the London scenes. Nevertheless, the latter were not entirely omitted, and included among the latter. The *Mansion House*, shown under the harmonising influences of an afternoon sky, when much that is crude and discordant in its environment is mellowed and softened by the low-toned, semi-opaque London atmosphere, becomes mysterious and poetical; while the now defunct Old Post Office buildings, when viewed by an eye keen to seize what is picturesque in unlikely quarters, become invested with some of the majesty of Roman ruins. This semblance is especially noticeable in the drawing entitled *The Last of the Old*

fragments of the half-raised building are shown in the foreground, backed by the majestic dome of St. Paul's. Some of the London night-scenes are especially good, as, for instance, that of *Old Palace Yard by Night*, with its sombre richness of tone enlivened by the gleaming lamps and their brilliant reflections. Yet, in spite of these



THE CONNOISSEUR

PLATE LXXI

SEE VOLS. 100-101

the engraver, Mr. M. D. and Seal, in one of his 'Views of the London Eye' (1811) has attempted to give meadowland and water colour, but the result is tame and flat. The effect of the water is counteracted by the flatness of the sky. But 'A View of the Grand Canal, from the Bridge of the Doge's Palace, at Venice' (1811) of Mr. D. and Seal, in the collection of the Royal Society of Arts, is a fine example of st. *H. C.* He has shown the exterior of the gorgeous building brilliant in its gold and red, and the surrounding edifices afford little suggestion, while her smaller drawings of the interior of the Doge's Palace, though not so good, have the same effect. In 'A View of the Grand Canal, near the narrow green-watered canal, under the deep blue of an evening sky' (1811), also in the collection of the tall buildings which flank its course, there is shown much beautiful colour and a sense of atmospheric perspective, but it is not in 'The Doge's Palace, at Venice' (1811) that the best work of the engraver is to be found. The 'View of the Grand Canal, from the Bridge of the Doge's Palace, at Venice' (1811) is the best. It is done with a breadth and freedom and a feeling for restrained yet rich colour which makes one regret that it is the only print of the series which has been preserved. Of the other prints which attention may be called are the impressionistic 'Rio Grande, at Rio Janeiro' (1811) and 'The Harbour of Rio Janeiro' (1811).

IN some of the examples of modern colour-printing a growing tendency is shown to over accentuate the brightness of the coloration, a fault which is probably encouraged by the more perfect technical methods introduced by the modern printer. From this riding the high-water colours of *Lady Mexborough*, after Sir Joshua Reynolds, engraved by Mr. H. M. Macbeth Raeburn and published in Mr. Dighton's Sixty Prints, a new concept. Both engraver and printer have shown a desire rather than a love to heighten the dramatic method of the original picture. Its charms largely in its tranquillity of tone and delicacy of feeling, which are in full unison with the refined beauty of the subject of the work. These qualities have been perfectly attained in the translation. The printing of the face of the Lady Mexborough is executed with the perfection of the best colour engraving, but the tones of white in the face, in which he is wearing, and indeed all the coloration of the engraving, are rather over-emphasized, with the result that the picture is perfect, yet disagreeable. In colour work it is more difficult to judge of the quality of the scrapping than in a plate printed in monochrome, and consequently the engraver is often robbed of something of his due; but where the colour is well used the effect is often excellent. The 'Grand Canal, at Venice' (1811) is a good example of the way in which by judicious



druggists' shop, and reproduced with some effect upon the character and tool of the original. It is interesting to remember that this was not the first portrait for which Lady Mexborough sat, she having been painted when Miss Elizabeth Stephenson by the Rev. M. W. Peters, R.A., and a fine mezzotint was made from the earlier work by W. Dickinson.

THERE is always a tendency to improve things until their individuality and beauty has been improved out

of that—so it is with the water-colour drawings of Mr. James McBey. He appears to have given up his oil-painting, and to have turned to water-colour painting, which, in the hands of the more advanced moderns, is being deprived of its characteristic qualities of delicacy and transparency to ape the strength and heaviness of oil. One welcomes a reaction against such methods, more especially when made by painters who have still to win their spurs. Mr. James McBey may be included in this class, for if well known as a powerful and original etcher, his water-colours, now on view at Messrs. Colnaghi and Obach's Galleries, (144, New Bond Street), are the first he has shown to the public. That they display no signs of immaturity is not surprising, for a competent craftsman can generally change his tool for another without material loss. He has gone back in some of them to the oldest of English water-colour methods, pen-and-ink outline with transparent washes, and though in others he has dispensed with the pen and ink, he has always retained the lightness and transparency of his colour. Among the drawings which

B.—"The Spanish Armada," Etching by F. H. C. G."

a moonlight effect, very beautiful in tone and feeling. Some powerful line-work is shown in the original drawing for the second state of the etching 1588, in which one of the galleons from the Spanish Armada is represented being driven on to an iron-bound coast, the strength and massiveness of the rock-forms being

*Grimm's "Spanish Armada," Etching by F. H. C. G.*

Berber, if not altogether attractive, is fully convincing. Of a number of Dutch scenes one may single out *Grimm's "Spanish Armada," Etching by F. H. C. G.*

yet beautiful coloration, whilst an interesting autobiographical reminiscence is afforded by the drawing *Mr. H. B. in a Boat on the River Tigris*.

THE greatest difficulty for a popular artist is to free himself from the dead weight of his past achievements.

**Water-Colour Drawings by Baragwanath King** The public, who are conservative in their likings, inevitably demand, if not the exact repetition of these early works, the production of something

so like them as to allow no scope for further developments on the part of the artist. Hence it is that so many artists who have attained early successes tend to become mannered and stereotyped in their style. Some such fate seemed likely to befall Mr. Baragwanath King, whose more recent exhibitions, though maintaining a high level, showed little artistic progress. In the collection of drawings of *The English Riviera*, shown at the Baillie Gallery, 13, Bruton Street, Mr. King, however, took a new departure, displaying a feeling for beautiful, original, and delicate colour such as had

the artist's power of expression. He succeeds in doing justice to the poet's art, and in giving it a personal and individual colouring, which is the effect, for those who be-  
long to the school, of the latter demands a more exalted mood, a keener perception of latent beauty, and the power of investing the actual with a sentiment derived from spiritual vision. In his renderings of still seas melting away into summer mists, of cliffs wreathed about with gossamer vapours, of sun-bathed moorlands resplendent with gorse and heather, his colour flowed brightly and joyously, with a happy feeling of spontaneity, as though the artist's mood had been in complete unison with nature. He was equally successful with his less ethereal effects—the harbour scenes, in which patches of black shadow set off the moonlit waters; or evening coast scenes, solemnized by the tranquil beauty of the after-glow.

WHAT may be justly looked upon as a masterpiece of the combined arts of the illuminator and binder is to be found in a superbly illuminated manuscript

**A Beautiful Book** on vellum of *Romeo and Juliet*, written by Mr. Albert Sangorski,

and sumptuously bound by Messrs. Robert Riviere and Son, which has just been completed after eighteen months' labour. This is perhaps the most ambitious production of its kind executed in modern times, and challenges comparison with the most ornate examples of mediæval art. In one respect it is unique, for the script, the superb series of illuminated initials and borderings, and the numerous full-page miniatures have been entirely

done in the "copperplate" which has never been done before in regard to a manuscript of this size.

Mr. Sangorski has invested his work with both fine decorative and emblematical significance, so that even the minor embellishments help to elucidate as well as

to ornament the entire book.

—*Illustrated London News*.

themselves, and show an infinite variety of style and treatment, while his illustrations, finely executed in miniature painting, are marked by much dramatic power and sustained richness of coloration. The binding in which this beautiful volume is enshrined is fully worthy of it. Tooled gold-work and precious gems are extensively employed, but what impresses the eye is less the magnificence of the materials used than the fine taste with which they have been employed. Each of the six designs which embellish the covers, doublures, and fly-leaves is replete with emblematical significance, all the ornate decorations, which are woven together in themes of jewel-like splendour, being charged with meaning having direct reference to the contents of the book. The work exemplifies the consummation of the bookbinder's art, both by its beauty and the fine technical quality of its craftsmanship.

THE good effects of the series of popular lectures initiated by the London County Council on science, literature, and art is acknowledged on all sides. Given by some of the leading authorities on the subjects of which

**County Council Lectures** they treat, they are of high educational importance, and deserve a far greater publicity than is at present awarded them. One of the most interesting of the series delivered during the present year was that given by Mr. Fred Roe, R.I., at the Clapham School of Art, on January 20th, on "Modern, Romantic, and Historical Art." Mr. Roe's paper was an excellent synopsis of his theme. He traced the course of modern art from its escape from the thrall of the so-called "grand style"—advocated but not practised by Reynolds through the weaknesses of mid-Victorian historical and genre painting, up to its present-day developments. The lecture was illustrated with a fine series of magic-lantern slides, showing examples of many of the best known works of modern English and French artists.



THE CONNOISSEUR  
211

# ANSWERS TO CORRESPONDENTS

Enquiries should be made in the Editor's Office, 8, Alford Place.

**Copy of the "Port Smaith Telegraph," a Mottley Naval and Military Journal, Monday, October 14th, 1799. Price 6d.**—A7,908 (Woking).—An old number of a journal like this is of very small value, although it might sell for a fancy price to someone genealogically interested in this particular issue, if such a purchaser could be found.

**Military Portrait (Engraving).**—A7,909a (Bristol).—We regret that we cannot venture an opinion on this from your description, and if, as you say, it is a proof before letters, we should require to see the print before being able to supply the names of the painter and the engraver.

**Books.**—A7,923 (Ambleside).—The two volumes of *Ben Jonson's Works*, dated 1640 and 1641 respectively, we should appraise at about £4 or £5 each. The copy of Sir P. Sidney's *Arcadia*, dated 1598, is also of some value, but we should require to see the books in each case before making any more definite statements.

**1. Japanese Artist, Togan Tomokawa.**—A7,934 (Lochwinnoch).—We are unable to trace the history of this artist in any of the usual works of reference. **2. Burns' Poems and Letters, Vol. I., Edinburgh, 1811.**—If this is incomplete, the value is inconsiderable. Very few books, indeed, realise any amount as odd volumes.

**Needlework Panel.**—A7,950 (California).—This panel, representing the story of the Prodigal Son, is a piece of English work of the time of Charles II. It appears to be in good condition, judging from the photo, and it is of a type much in demand among collectors in England. The subject is unusual, and assuming the piece to be genuine, its value, in our opinion, would be about £85.

**Coloured Engravings.**—A7,956 (Fermoy).—*Portrait of Empress Marie Louise*, by Audouin, after Laurent, and *Coronation of Josephine*, by Leronge and Bovinet. The works of Audouin are not particularly valuable, and we hesitate to place a value in either this case or the next without seeing the prints.

**Table.**—A7,957 (Darlington).—We cannot give a definite opinion from the diagrams sent to us, but, judging from the type of inlay, we should not place the table earlier than the beginning of the nineteenth century, although, as said before, an opinion given merely from seeing diagrams is necessarily open to correction. The value is unlikely to exceed £5 at the most.

**Old Bible.**—A7,965 (Lichfield).—This is, as you will see, a reprint, "the whole originally designed by Richard Blome, Esq., Cosmographer to Her Late Majesty Queen Anne." Therefore the date 1688, on tracing of plate sent to us, would probably be that of the original edition. As the present copy is incomplete, however, it is practically valueless.

**Chairs.**—A7,987 (Ware).—It is always difficult to judge furniture from photographs, and we cannot take any responsibility for opinions given from inspection of these. Assuming your two chairs to be genuine, we should say that the chair with wicker back dates from the reign of Charles II., and the "Prie-dieu," with cabriole legs, from the early nineteenth century. We should value the first-mentioned at about £10, and the other at under that amount, but of course this statement is liable to alteration.

We cannot give any opinion about your grandfather clock, as we have nothing but a description to judge from, nor do we recall the name of the maker.

**Copy of the "Canterbury Tales," with title-page showing descent of Henry VIII.**—A7,990 (Pensford).—As you do not quote a date in connection with this book, we presume that it dates from the reign indicated by the title-page, but as you have also omitted to give the name of the printer and other indispensable details, we cannot supply any information on the subject.

**Ebony Curio.**—A8,007 (West Byfleet).—We consider that this requires some explanation as to whether all the objects shown in photo are part of the same design or no. We can give no opinion until this is made quite clear. The general design of the piece seems to indicate Indian workmanship.

**Bronze Medal of Blucher.**—A8,015 (Chester).—It is difficult to express any opinion on this from merely seeing the rubbing sent to us. The obverse appears to be in fair preservation, but we doubt if the value is more than a shilling or two.

**Pewter Plate.**—A8,030 (Forest Gate).—We can assign no definite value or date to this without seeing the plate itself. Assuming that it is genuine, we should consider it to be the work of ~~George III. 1760-1820~~ ~~John~~ ~~Hitchman~~, who is recorded in the list of Freemen at Pewterers' Hall as having taken up livery in 1716, and become Renter Warden in 1733.

**English Lustre.**—A8,031 (Brighton).—So far as we know, there is no work dealing specially with this subject, but we should recommend you to refer to the articles which have appeared in Vols. IV., VII., IX., XIV., XIX., and XXI. of *THE CONNOISSEUR*.

**Delft Plaque.**—A8,037.—We cannot trace the mark on this dish, of which photo was sent us, in any of the usual works of reference on the subject, and we should require to see the ~~mark~~ ~~for certifying a fine example~~.

**"Masquerade," stipple engraving by James Hogg, after T. F. Rigaud.**—A8,057 (Norway).—We cannot undertake to give any opinion on this without seeing the print itself. If it is a genuine and, as you say, a very fine impression, this would of course tend to raise the value, but there is no special demand for this engraver's work.

**Silhouettes.**—A8,059 (Leamington) and A8,066 (Huntingdon).—If your silhouettes are anonymous, or if their identities have been lost, they will be only worth a few shillings each.

**Paintings by Defregger.**—A8,065 (Newbury).—We can form no opinion as to the value and artistic merits of the pictures by this artist in your possession without seeing the actual paintings.

**Books.**—A8,072 (Birmingham).—There is practically no demand for the type of book you mention; *Le Pitture di Petrarca e Trastevere*, &c., 1780, is a fine example, but *Le Pitture di Trastevere*, 1591, is not so well known and only fetch a few shillings.

**Books on Old China.**—A8,073 (E. Finchley).—As stated in a former number, handbooks at a moderate price on this subject are published by T. Fisher Unwin, Stanley Paul, G. Bell and Son, Werner Laurie, and Macmillan.

**Gilded Portrait Busts of John Wesley and Whitfield.**—A8,080 (Torquay).—I敢說這是一件非常重要的東西 to a collector of pottery, but it would be absolutely essential for us to see the busts before appraising their value, as this type of ornament is very largely imitated.

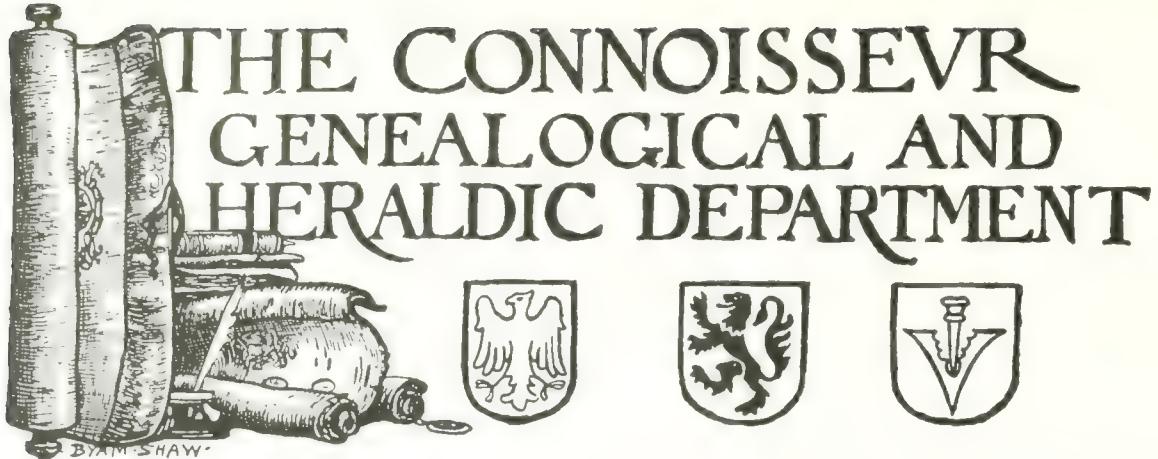
**"Breeches" Bible.**—A8,107 (Stockport).—Judging from your description, this copy is not in good repair, and we should imagine that it would not fetch more than about 10/-.

**Waterloo Number of "The Times."**—A8,114 (Flow Oaks).—If an original issue, this copy is worth about a shilling, but if one of the reprints, it is practically valueless. Probably the copy mentioned would be worth more in your own family than elsewhere, as you say that a relative fought in the battle.

**Coloured Sporting Prints.**—A8,139 (Stoke-on-Trent).—There are so many of these prints by Wolstenholme that we should require to know the title of yours before giving even an approximate value on it.

**Colour Print.**—A8,140 (Melton Constable).—Your colour print, "Dick Whittington," by Edmund Evans, London, is of small value, and not worth more than a few shillings.

**1. Decanters.**—A8,141 (Farnham).—We assume, as you give no particulars, that these are cut glass, but as they are not in perfect order, we should imagine that the pair has but small value. **2. "The Quack Doctor,"** by Hess, after Dow. If this is a good impression, genuine, and in good condition, it is worth about 10/-. **3. Lustre Jug.**—We should require to see this before venturing an opinion.



## Special Notice

Readers of THE CONNOISSEUR who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, Hanover Buildings, 35-39, Macdonald Street, W.

Only replies that may be considered to be of general interest will be published in these columns. Those of a directly personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Payment will be required on application.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

Sixty-one of Leedes's Ten wills of John of Stafford, Earl of Lincoln, dated 26 Dec., 1348, &c., were registered in the Royal Seal Letters Patent of Edward III. in 1348, his wives, Johanna and Julian.

A Will of Sir John Stafford, knight, of Northwold, Merton, dated 28 Sept., 1349, before William Walman, and a John Stafford in that of William Walman, skinner, in 1361.

The sixteenth will of John of Stafford, dated 4 May, 1369, exp[ressly] mentions the names of Sir Michael de la Pole, Edward, Earl of Warwick, and his wife Isabella, his daughter Katherine, and son John.

The next will to be found is that of John Stafford, chaplain, dated 24 Dec., 1403. He left his estate to his kinsman Richard Stafford, and his late wife Johanna. There is a bequest to a chantry priest for masses, at which the follow-

A wider search would doubtless add considerably to the foregoing, if it did not actually connect some of the people mentioned.

DUNCH.—The arms of Dunch of Little Witnam, co. Berks, are given in Parker's *Archives* as follows:—Sable, three towers triple-towered ar. Crest.—Out of a ducal coronet or an antelope's head az. maned, armed and attired, of the first.

THOMAS COOPER, Esq., of London, was knighted 1 July, 1665, and at the same time two other naval captains received this honour, viz., Captains Joseph Jordan and Roger Clarke.

BAKER.—Peter Baker, citizen and scrivener of London, died in May, 1592; his widow Elizabeth died 22 July, 1594. From the wills *Inquisition Post Mortem* of Peter, the following pedigree can be traced:—

Peter Baker.	Elizabeth.
Will dated	Will dated
18 August,	19 July,
1591	1594

Elizabeth = David Lloyd,  
or Flud.

Judith,  
dead in  
1594.

Elizabeth.	Judith,	Mary.
in 1592	1592	1592

in 1592.

On 24 December, 1493, one William Stafford, vintner, made his will, which Dr. Shaw tells us is still preserved, with two

testaments, one of 1458, though there is mentioned a bequest with which to maintain a chantry for the souls of Henry Barlow and Johanna

Barlow, the other of 1459, the contents of which rather point to the fact

# WOODCOTE PARK

The contents of this Historical Residence, lately acquired by H. G. Lancaster & Co., are illustrated and described in part on this and following pages, but should be viewed at the Galleries in Conduit Street.

The mantelpiece here represented is a very perfect example of the Chippendale manner—and is typical of Thomas Chippendale's best work. (See Fig.

Notice also the quaint, dragon-like birds that support each corner of the shelf, rising out of the scroll-work and welded into it. The carved female head in centre



ON VIEW AT THE GALLERIES  
HANOVER-SQUARE, LONDON, W.C. 1.  
H. G. LANCASTER AND CO., LTD.

its general lines and in its elaborate detail. It is bold and free in outline, with a wealth of delicate ornament; scrolls, shell-work, flowers, and foliage are skilfully woven together with a fine sense of design and a true appreciation of the balance of parts.

is purely Greek, and suggestive of Georgian—which gives a strong English note to a design otherwise influenced by the period of Louis XV.

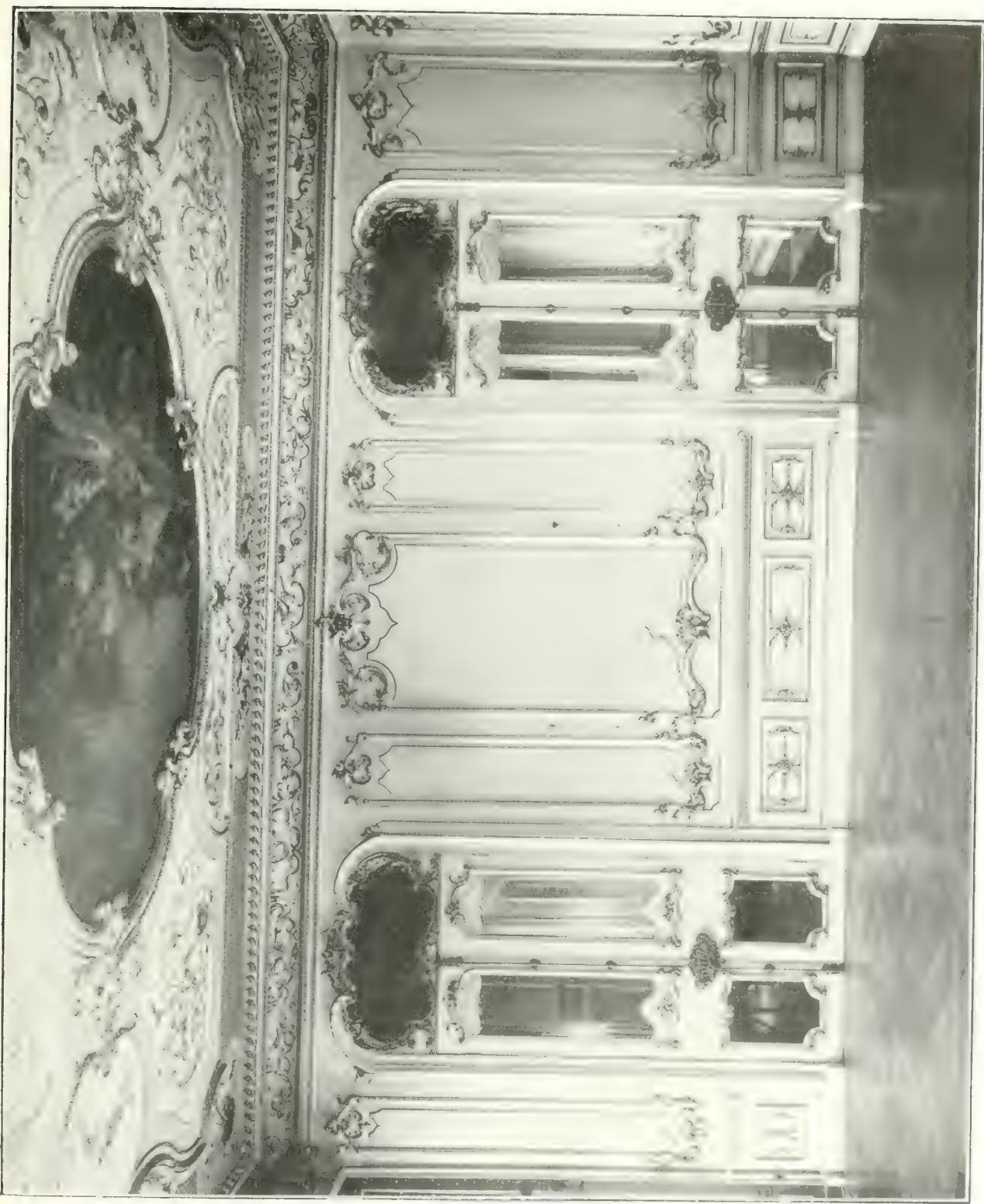
The carved and pierced woodwork, with its interlaced trellis filling the open spaces, is richly gilded,

and then applied on a background of Irishgreen marble—giving a very sumptuous effect. Truly a museum piece.

The remarkably fine painting, which occupied the centre of the panelled drawing room, illustrat-

on this page, is noticeable for its fine draughtsmanship and perfection of finish; in the latter respect corresponding with an easel painting, while at the same time breadth of treatment is maintained. The subject represents *Apollo and the Muses*, encircled by





a rich man of the general detail. In this ceiling the artist has treated the treatment of a mythological subject, in which the landscape, figures, and accessories are on a smaller scale than was the general practice prior to the period of its execution — the

use consoles, mirrors, and fitted adjuncts, many of which bore the characteristic Chippendale stamp.

This library is a magnificent room, panelled out with carved wood mouldings and ornament, heavily gilded. The bookcases are architecturally planned,



100  
108 & 110, SLOANE STREET, LONDON, S.W.

mid-eighteenth century. The double drawing-room, of which this ceiling is the conspicuous centre, is a picture complete, and would make a magnificent ball-room. The double doors, with their richly gilded ornamentation and their charming lunettes above, painted in oils in the manner of Lancret, are wonderfully fine. The style of the room, although so reminiscent of the French, is nevertheless eminently English in treatment, and harmonises with

and form an integral part of the whole. The double doors, with their bold panels and raised ornament, gilt solid, are exceedingly handsome. Massive chased and gilded locks and handles give a richness and finish to the doors. The oval ceiling panel in this room is also a fine piece of work. A portion of the Chippendale mantelpiece, previously described, can here be seen. For a large country mansion nothing could be finer than this distinguished room.

# A TWELFTH NIGHT COMEDY

BY PHILIP GIBBS

## PART I.

In spite of the great snow storm which had made the roads almost impassable during the Christmas week of 1740, many fashionable gentlemen and ladies of quality had come in their coaches from town to Tunbridge Wells, which was then in the height of its fame as a genteel resort.

Every morning they looked out of their windows to see if the snow had cleared a little, so that their sedan chairs might be carried in safety to the Assembly Rooms, where there was to be an elegant rout on Twelfth Night, under the patronage of the Countess of Ardington and many of the local gentry. Many young ladies who lived all the year round in Tunbridge were putting new trimmings to their brocades and cleaning the fringes of their fans, and dreaming already of the handsome young gentlemen who might be smitten with their bright eyes. But among the men of fashion, who had a good-natured contempt for these provincial maidens, to whose prettiness they were willing to pay a condescending homage, there was only one topic of conversation. It was the refusal of the Countess of Ardington to attend the rout if Kitty Clive, the play-actress, were permitted to come. As her ladyship's patronage was essential to the success of the evening, Mr. Nash, who was acting as the Master of Ceremonies, had intimated, very courteously, to the play-actress herself, that no further tickets were available.

Mistress Clive had flounced out into her most fiery temper.

"Ticket or no ticket," she cried, "I'll come, if I die for it. I'm not to be flouted by any she-cat, or by any tom-cat neither, Mr. Nash."

"Madam," said Beau Nash, in his quiet way, taking a pinch of snuff very carefully, and dusting his velvet coat with a lace handkerchief, "I regret most infinitely that no lady will be admitted without a ticket, and that the last has been sold."

It was a declaration of war. Several gentlemen wagered fifty to one that Kitty would come to the assembly in spite of Nash's orders to the flunkies to keep her out. These sporting bets, however, did not represent the opinions of the gentlemen concerned upon the moral side of the question. They were almost unanimous in agreeing that the Countess of Ardington was justified in shutting the doors against

poor Kitty. Her ladyship's son, young Lord Verney, had, as all the world knew, been very seriously entangled with the girl, until, at the end of the last season in town, he had broken with her, retired to the country, and made a handsome proposal of marriage to Lady Betty Lavington, the beautiful daughter of the Earl of Mountroyal. She had accepted the young nobleman with the greatest joy, and their marriage was to be expected in the spring.

It was therefore quite out of the question to allow this notorious play-actress—a delightful creature in many ways, and most fascinating behind the footlights, especially when she played a breeches part—to flaunt through the Assembly Rooms under the very eyes of the countess and Lady Betty, who had rescued young Verney from the serious danger of a *mésalliance*.

But there was another reason why Kitty Clive should not come to the rout. It was indeed all-sufficient. His Grace the Duke of Munster, having led a wild life on the Continent for several years of his young manhood, had taken colds and fevers, and had been ordered by his doctors to drink the waters of Tunbridge. He was expected at the Castle Inn, where he had taken the best suite of rooms, on the day before the ball; and if the snow did not delay his coach, he would certainly grace the assembly with his exalted presence. In spite of his wild oats, the young duke was known to be careful of his dignity, and very quick to resent any affront to it. It would therefore be most undesirable, and even outrageous, if a play-actress who exhibited her beauty in breeches for every man's eyes should be allowed to enter the same salon as a duke who had royal blood in his veins.

"My dear Verney," said Sir John Blunt, "your lady mother has the approval of all honourable men and women. Kitty Clive is a pretty devil, but, egad, we can't allow her to rub shoulders with our sisters and sweethearts, especially in the presence of his Grace of Munster."

Young Lord Verney stared very coldly at this sympathiser and most notable rake.

"Sir John," he said, "some of our sisters and sweethearts have to rub shoulders with less desirable people than Mistress Clive, who, by Heaven, sir, is a very honest creature."

Sir John Blunt, who was very fond of her, had let it drop  
that she was a scoundrel.

"My dear young gentlemen, you have more know-  
ledge of the world than I can lay claim to.  
Doubtless she will be glad to hear of your kind  
visit to me. I trust that she has an equally good  
opinion of your honesty, since your last season in  
town."

Young Lord Verney flushed very deeply, but turned  
on his heel and strode away without entering into  
further argument.

It was perhaps foolish of him to call upon Mistress  
Clive the day before Twelfth Night; but in the opinion  
of his friend, young Sir Richard Hunter, he was  
thoroughly disturbed by an advertisement issued by  
the play-actress on the front page of the *Tunbridge  
Gazette and Visitors' Guide*. In the Pump Room the  
following words had excited much comment, and had  
been the cause of further wagers:—

"As the Playhouse will be closed on Twelfth Night  
in consequence of the Countess of Ardington's  
Subscription Ball, Mistress Kitty Clive begs  
to announce to her friends and patrons that  
she will have pleasure in meeting them on  
that evening, shortly before midnight, in the  
Assembly Rooms."

It was a deliberate challenge to her ladyship, and  
to Beau Nash himself. But not for a moment did  
Mr. Nash lose his composure when the sheet was  
thrust under his eyes by some of his cronies. He  
stood reading it while his right hand rested on his  
silver-knobbed stick. Then he turned to the com-  
pany and spoke in his usual way:

"The lady is a persistent minx, gentlemen, but I  
am willing to lay a thousand pounds to a fourpenny-  
bit that she does not enter the Assembly Rooms on  
Twelfth Night. My funkeys have their orders."

"I take your bet, Mr. Nash," said Sir John Blunt.  
He turned with a cynical smile to Lord Verney.  
"Are you making any wagers, my lord? Doubtless  
you know the lady's mind as well as her heart and  
other qualities."

Sir John Blunt straightened himself up very stiffly. Yet he was alarmed—per-  
haps because, as Sir John Blunt said, in his sarcastic  
way, he knew the heart and quality of Kitty Clive.  
He had much to lose, though he made no wagers,  
because if Kitty made any scandal in the Assembly  
Rooms, he would be ruined in the eyes of every man  
who had given her many proofs of love before  
he broke with her, if she produced any of the love-  
tokens which he had given rashly in the ardour of

his transient affections, he would be ruined in the  
eyes of Lady Betty Lavington, whose purity of soul  
was joined to a high-spirited nature. And Kitty  
Clive in one of her mad moods would stop at nothing.  
He had seen this Irish beauty in her tantrums. He  
knew her audacity.

It was therefore on a desperate venture that he  
walked late one evening through the silent snow-  
trodden streets of Tunbridge Wells, along the Pan-  
tiles, under the eaves of the houses, until he came to  
the Castle Inn, where Mistress Clive and her friends  
were staying.

The play-actress was in the second best sitting-  
room when Lord Verney was ushered to her presence  
by a waiting-maid. There was a roaring fire on the  
hearth, and Mistress Clive sat in front of it, with  
a flowered petticoat tucked up and her red-heeled  
shoes on the fire-guard. The strings of her bodice  
were loosened, and, like the poet's lady, there was—

"A bairn—out half-boulders thrown  
Into a fine distraction."

She had a "sweet disorder" in her dress, after taking  
off the costume of the stage, but as she rose and  
faced her visitor, her cheeks very deeply flushed  
as though the fire had scorched them, her eyes as  
bright as the glowing coals from which she turned,  
the beauty of Kitty Clive, which had captured many  
hearts, was never more entrancing. It seemed to put  
a spell upon young Lord Verney, for, after he had  
bowed very low, he stood gazing at her, unable to  
speak a word.

She dropped into the billows of a deep curtsey, and  
then rose with a little mocking laugh.

"Good, my lord, and wherefore is it your pleasure  
to visit a poor play-actress, who is despised by the  
nobility and gentry of this genteel village? Surely it  
would be most compromising to your lordship to be  
found in such low company at this hour o' the night?"

She spoke her speech in the play-acting style very  
prettily.

"Kitty!" said Lord Verney, coming forward a step  
or two.

"Nay, Mistress Clive, if you please," she said very  
sharply. "I am Kitty only to my friends, and to  
those whose love lasts for more than a season in  
town."

"Madam," said Lord Verney, very humbly, "I  
think you have misjudged me woefully. I trust that  
I may always be numbered among the faithful friends  
of Mistress Clive. It is true that my station in life  
and my family traditions, even my duty to my lady  
mother, made it impossible for me to obey the early  
dictates of my heart, but—"

## *A Twelfth Night Comedy*

"To the devil with all your buts," said the pretty young play-actress, in that violent language for which she was famous in private life. "My Lord Verney, it is not six months since you made many vows to me, to which I listened like a poor fool, because I believed in the honour of a smooth-tongued gentleman. There were no buts when you begged me for my kisses, and wept because I laughed at you, though my own silly heart was on fire. Be brief, sir, and tell me why you come to-night. Is it to ask for the letters in which you wrote your passion for me? Is it to get back the gifts you implored me to take? Or have you tired of my Lady Languish, for whom you cast me off?"

"Mistress Clive," said Lord Verney, "I have come very humbly to plead with you not to fulfil your threat to visit the Assembly Ball. Your presence there would, I think, be painful to yourself and to many people whose happiness should be respected.

By God, madam, you must understand that I shall be eternally disgraced with the lady whose hand I have gained if you force your way into her presence. At least I implore you not to subject her to any scorn or scandal. If there is anything I may give you in return, any present——"

She heard him, until those words, with a face from which all the colour had flown. Then a storm gathered in her eyes, and she burst out upon him in fury.

"You will bribe me to stay away? You will pay me so that I do not contaminate your noble company or breathe the same air as your virtuous lady? Oh—damme—if I were a man I would whip you for such words

Then suddenly her mood changed—so swiftly that he was startled. She clasped her hands and laughed very softly.

"I infinitely regret that I cannot oblige your lordship. I have made every arrangement to see my friends at the Assembly Rooms. I have a very burning wish for converse with the sweet lady who is to have the happiness of being your lordship's wife. I also look forward to the joy of meeting your lady mother. Nor can I disappoint that dear, good creature, Mr. Nash. . . . I wish you a very good day, my lord."

She fell into a curtsey again, and then rising with a strange smile upon her lips, swept out of the room, with her flowered petticoat swaying above her little red-heeled shoes.

Lord Verney stood with his head bent. He was a very young man, not quick or clever of speech. He had intended to speak so differently, to point out to Kitty Clive that he wished to save her from the

insults of insolent men, like Sir John Blunt, as well as to spare himself humiliation and disgrace. It was best for both of them that she should stay away. His own mother had a sharp and cruel tongue at times, and would not spare her. . . . But he had failed in his mission.

As he went out of the courtyard of the old inn he had to draw back against the wall to allow the passage of a blue coach with outriders and postillions, which rattled in at a smart pace. The light from an oil lantern swinging above the archway revealed the figure of an effeminate young man in a cherry-coloured coat and a curled wig, who lay back with one foot, bandaged in white linen, stuck out of the window. His face was in shadow, but the lantern flung its light upon the panels of the coach, which were emblazoned with ducal arms.

It was His Grace the Duke of Munster who had come to Tunbridge Wells. But, by the look of the bandaged foot, he was suffering from the gout, and would not be seen at the Assembly Ball.

Lord Verney would have been more disturbed in his mind than before if he had seen the unexpected meeting of the young duke with Mistress Clive in the great hall of the Castle Inn. In spite of his gout, which made him cry out French oaths every time he had a twinge, he made a low bow to the play-actress, put his hat to his heart with a tremendous flourish, and then flinging it away, vowed that the gout might go to the devil now he had met Kitty Clive, whom he had last seen four years ago in the Theatre Royal, Dublin, where she had taken all the boys by storm.

The landlord of the Castle Inn did not think it wise to publish the fact that Mistress Clive and her play-actors had dined that night in the best sitting-room, and that His Grace, before getting too drunk to stand, had risen to give the toast of "the loveliest and sprightliest and dearest creature that ever wore a pair of breeches in a playhouse—the inimitable Kitty Clive."

On the following morning one of the footmen in the green livery of the house of Munster obtained a ticket for the Assembly Ball, on behalf of the duke, but intimated to Mr. Nash that His Grace was "suffering most demnably from the gout," and cursing, like a noble gentleman, in the French tongue.

The scene in the Assembly Rooms on the occasion of the Twelfth Night rout was, in the words of the *Tunbridge Wells Gazette and Visitors' Record*, "most rich and genteel." Mr. Nash, as Master of the Ceremonies, was one of the first to arrive, and

and the most ornate way in which they could manage with the caddish coats and long waistcoats. Many a maid and cock-a-hoop girl, who had come to the fair from Queen Anne's reign, came into the town from neighbouring houses in the company of older ladies whose clothes belonged to fashions which had long been discarded in London, and, owing to the heavy snow, several of these chariots lost their wheels, so that more than one lady of quality had to walk, with her powdered skirts tucked up, for more than a mile, preceded by linkboys. But for the most part the quality came in sedan chairs. In the chaste salons of the Assembly Rooms there was such a concourse of embroidered coats, and silk brocades of every imaginable colour, such a glinting of sword-hilts and fluttering of fans, such a crowd of lovely creatures and elegant men, that, to quote the paper again, "the eyes of all present swooned at this scene of splendour."

Most noticeable of all the elder ladies because of her severe, yet gracious, dignity and her exalted rank, was the Countess of Ardington, whose white wig, laden with satin bows, pearl ropes, and the model of a ship in full sail, was higher than any other head-dress in the gathering. She wore a gown of flowered silk with pannier hoops, and as she was unable to sit down with that grace which was demanded by her high station, stood erect with noble self-restraint the entire night. By her side was the beautiful Lady Betty Lavington, the bride-elect of her noble young son, most chastely dressed in Spitalfields brocade of white and green. Her face was almost as white as the powdered curls above her high forehead, but her delicate and maidenly beauty, and the child-like simplicity of her expression, won many favourable glances even from the most fashionable gentlemen.

It was confessed, however, by many of those present on this notable evening, that there was a certain atmosphere of restraint and uneasiness in the room. The less wistfully of the gentlemen had staked upon the chance of Mistress Clive evading the vigilance of Mr. Nash's footmen made them more eager to discuss that topic than to set to partners. Groups of young gentlemen stood by the doorways eagerly scanning the latest arrivals, and paying little heed to the wistful eyes of ladies desiring to dance. Lord Verney himself received a well-merited rebuke from Lady Betty Lavington, who, after the first minuet, tapped him on the arm with her fan and said —

"Lord Edward! Your eyes keep straying to the doorposts as though you feared a ghost, and all the

paths I took to put my patches on prettily have been quite wasted on you!"

There was another cause of distraction. Although eleven o'clock had struck, His Grace of Munster had not yet come, and many young ladies of quality who had hoped to be honoured by his hand in a dance, or at least write to all their school friends that "the dear duke was most obligeing to me," were ready to cry with vexation because he had not appeared.

It was, however, at twenty minutes past eleven o'clock that the noise of hoarse cheering from the populace in the street rose up to the windows of the Assembly Rooms. The sound excited everyone, and was, indeed, so disturbing to a gathering on the tenterhooks of expectation that the Honourable Miss Beverley swooned with an attack of the vapours.

"It's either the duke or the play-actress," said Sir John Blunt, who was very fine in a silk coat of crushed strawberry colour, with breeches and stockings to match.

"I'll bet a pony it's Kitty Clive," said Mr. Percival Chudleigh, who was standing next to him, toying with the golden tassel of his sword-hilt.

"I take you," said Sir Richard Hawker, and a few moments later came back with some flecks of snow on his shoulder after thrusting his head out of window to look at the scene below.

"I win," he said, with a laugh; "the duke comes in his chair preceded by sixteen linkboys and eight footmen in the Munster livery. The rabble are cheering his Grace like mad."

It was five minutes later when the doors of the Rose Room were thrown open and the stentorian voice of the head footman announced, "His Grace the Duke of Munster."

According to custom on such occasions, the elegant crowd in the Assembly Rooms ranged themselves on either side of the long salon, with Mr. Nash in the centre, or there towards the door, and with the Countess of Ardington at the end of the room in advance of the oldest and most exalted dowagers.

All eyes were turned towards the figure of the young duke, to whom Mr. Nash was bowing very low with the fullest grace of his most elegant deportment. The duke was very modish in a suit of French satin, all white, except for a heavy braiding of gold thread. In the French style also he wore white satin pumps with rosettes and high red heels. Across his breast he wore the ribbon of the Garter, and a very chaste sword with a gold hilt and white enamelled sheath was stuck through the skirt of his coat. Owing to an attack of the gout, which made the young man

wince at times with a sick malady, or at least limp on his right foot, and supported his weight slightly on a high gold-knobbed stick with a scarlet tassel. He was a slight young man, with a pale face, except about his chin, which showed bluish after close shaving, heavy black eye-brows, and a French periwig with side curls. In spite of his limp, he held himself very straight, and advanced down the line of people with a noble and haughty insolence, preceded by Mr. Nash, who was bowing as he went backwards, and making elegant gestures with a lace handkerchief, while a stringed orchestra in the gallery played soft music.

"I offer your Grace a very hearty welcome to the Assembly Rooms of Tunbridge Wells. . . . Doubtless it cannot compare with the splendour of Versailles, with which your Grace is so familiar, but your Grace will see what we lack in the elegance of architecture we make up for by the beauty and charm of our English womanhood."

"I take your word for it, Mr. Nash," said the duke, in a high and languid voice. "I must, however, confess that the French style of beauty is more to my taste. Our English women are so deminably stupid, are they not? Not enough wit to make a single demned jest or repartee."

His voice carried down the lines of women, who curtseyed as he passed. Those who heard were struck dumb with mortification and anger. Mr. Nash himself was grievously embarrassed.

"Your Grace will perhaps modify both your voice and your opinions."

It was a courteous rebuke, which the young Duke of Munster acknowledged with a laugh.

"Egad, sir, if you show me a pretty lady or two, I may do both. Now there is one English beauty whose bright eyes would light up any assembly. It is possible she is here to-night, as they tell me she is in Tunbridge Wells."

"Your Grace doubtless means Lady Betty Lavington," said Mr. Nash, coming to a halt, and bowing to the young lady whom he had named so tactfully. "We call her the Lily of Tunbridge Wells."

"I refer to a rose rather than to a lily," said his Grace of Munster. "I speak of Kitty Clive, the brightest ornament of the English stage, though, bless her pretty face, she is truly Irish like myself."

For almost the first time in his life Mr. Nash was visibly disconcerted. He became very red in the face, took an extremely large pinch of snuff, and coughed nervously. Then he turned towards the ladies, and made his bow to the most illustrious of them.

"I am sure his Grace will permit me the pleasure

of presenting him to the noble Countess of Ardington, the most honoured patroness of our assembly."

"I am vastly obligeed to you," said the young man, with his hand to his heart. "It is curious and delightful, madam, that I should just have been speaking about a young lady who is, I believe, a dear member of your own family."

The Countess of Ardington drew herself up to her full height and trembled so violently with stress of emotion that the sails of the ship on her high head-dress seemed to shake in half a gale.

"Your Grace indulges in pleasantries, perhaps."

"Nay, madam," said the young man, "the gossips told me in Paris that your noble son had been favoured with the incomparable beauty of Mistress Clive. I trust I was not misinformed, and that my congratulations are not premature."

The Countess of Ardington's voice was very harsh when she answered.

"Your Grace has doubtless forgotten that English gentlemen do not mate with play-actresses."

"Is that so, madam? By Heaven, your ladyship astounds me! In French society the young gentlemen are fortunate in marrying honest women."

He turned on his heel, and came face to face with young Lord Verney. He laughed in his insolent, careless way, and held out his hand.

"Why, Verney, dear friend, what have you done with little Kitty Clive, or what has she done with you? I trust she has not flouted you? By-the-by, I have some letters of yours in my pocket which I must return to you."

Edward Lord Verney flushed up to the eyes, and then became very white. Only he knew, as all discerning readers know, that the slim figure in French silk, with the ribbon of the Garter, was not his Grace the Duke of Munster, but Kitty Clive herself, who was playing a breeches part with more than her usual skill.

For a few swift moments he was tempted to reveal her identity, but there was a look in her eyes, and she gave a significant touch to a flap pocket in the skirt of her satin coat, where perhaps she held his foolish letters, which warned him of danger. Like all young men, too, he feared public ridicule more than death.

"I think your Grace labours under a most painful misunderstanding," he said sheepishly.

"In which case," said Mistress Kitty Clive, as we may now call her, "I apologise profoundly to the lady whose name I may have unwittingly insulted.

—  
these charming creatures here."

"To one of the most charming," said Mr. Nash,

"I am as sure of Lord Verney's honour and love as of my own faith. . . . Your Grace will pardon me if I withdraw."

"Nay, stay, madam. Far be it from me to implant any suspicion in the fair bosom of a virtuous lady. Indeed, I have in the pocket of this very coat of mine letters written by my Lord Verney which are a clear proof of his guileless nature and honourable heart."

"Letters, your Grace? I am vastly surprised. He did not tell me that he had the favour of your friendship."

"His Grace of Munster laughed in a light-hearted way.

"Why, madam, he did once love me as a brother. These letters—"

"There are those who know Kitty Clive, and swear that she never meant to show the letters. She vowed herself that the pure beauty of Lady Betty Lavington had disarmed her anger and robbed her of her wish for vengeance. But she desired to flout the man who stood behind the screen listening, and suffering an agony of soul.

He stood no longer behind the screen. He threw it aside so violently that it fell to the ground.

"By Heaven!" he cried, "this has gone too far! Betty, I entreat you to come away from this—this man!"

Even then he was afraid of revealing Kitty Clive. The noise of the falling screen had caused a little crowd to gather, so that Lord Verney repented of his action, even in the moment of it.

Kitty Clive started up with mock indignation.

"My lord, I beg you to remember your manners!"

She turned to the company, and spoke in an angry voice.

"Gentlemen, you were witness to this gross insult!"

It was Sir John Blunt who stepped up first, with a low bow and most sycophantic smile.

"If your Grace will permit, I shall be proud to present your card to this gentleman to-morrow morning. The air is very pleasant on the Common these days. I am Sir John Blunt, at your service."

The sham duke stared at the gentleman with contemptuous eyes.

"I have flunkies of my own, I thank you."

"Flunkies?" said Sir John, with a reddening face. "By Heaven, sir—"

He put his hand to his sword-hilt, but he was too late. Mr. Peter's' hand was on his shoulder.

"Your Grace will perhaps allow me to serve you in this matter. I have an honourable record in little affairs of this kind."

rose from her chair, with indignation in her voice. Then, trembling a little, she spoke, with all her heart in her eyes. "I am as sure of Lord Verney's honour and love as of my own faith. . . . Your Grace will pardon me if I withdraw."

"Nay, stay, madam. Far be it from me to implant any suspicion in the fair bosom of a virtuous lady. Indeed, I have in the pocket of this very coat of mine letters written by my Lord Verney which are a clear proof of his guileless nature and honourable heart."

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"Your Grace will perhaps allow me to serve you in this matter. I have an honourable record in little affairs of this kind."

## *A Twelfth Night Comedy*

"I would rather have a play actress or my second," said Kitty Clive, with manly insolence, turning her back upon the young gentleman.

"Your Grace—I implore you!" cried Lady Betty, almost swooning with fright at the thought of a duel.

"Nay, madam," said Kitty, "I am no fighting man. Lord Verney, I am sure, forgot his manners for a moment. If he cares to offer a slight apology——"

Lord Verney stammered out some incoherent words beneath his breath, and Kitty Clive gave him her hand with a noble air of graciousness, and said, "I forgive you, from my heart."

Perhaps the words meant more than lay on the surface of them, for there was a melting look in her eyes.

It was only a few moments later when, to the great surprise of all present, the head footman again made an announcement in his deepest voice, followed by a queer cough, as though the words had choked him.

"His Grace the Duke of Munster."

There entered the room another slight young man, dressed in the French mode, though in a suit of yellow satin. He, too, advanced with an air of insolent amusement, and with a slight limp. Mr. Nash, who was near the doorway, fell back a little with surprise.

"Upon my soul!" he cried, staring first at Kitty Clive in her white satin, and then at the newcomer in his yellow satin.

The real Duke of Munster laughed in a high-pitched voice and bowed to his counterfeit.

"Mistress Kitty Clive," he said, "you wear my breeches with a charming grace!"

Then he turned to the company, and said very coolly,

"I must apologise, my lords, ladies and gentlemen, for appearing before you in my second best suit, but you will forgive me for the sake of this most excellent jest. Mistress Clive is indeed the Queen of Comedy."

The men were less abashed than the women when Kitty plucked off her white curled wig, revealing her own black hair.

She laughed into all their faces with her hands on her hips.

"You see, dear friends, that Kitty keeps her word! . . . Oh, I have had the laugh of ye all, and—damme—have enjoyed myself vastly to-night."

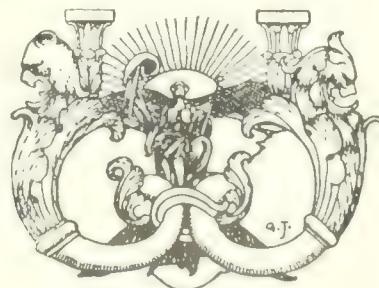
She thrust her hand into the flap pocket of her satin coat and held out a little bundle to Lord Verney.

"My lord," she said, "take these for your wedding gift from Kitty Clive. You are indeed fortunate in gaining the heart of so sweet a lady. I give these back with my blessing on both of ye."

They were the letters which he had written to her in the rashness of his youth.

So it was that Mr. Nash lost his wager, not being alone in his loss. Yet when Kitty Clive rode back in a hired chair, escorted by the gentlemen who had won their bets, they did not see the tears which followed her laughter, because in the middle of the jest there had been a touch of tragedy. She had given back Lord Verney's letters, but he had held her heart.

THE END.



# SOME NOTES ON “THE TEMPEST”

BY LILLIAN GINNETT

Since we have been studying *The Tempest* so closely and at length, notwithstanding all their research and reflection, there are many interesting problems which they have failed to solve. They have not yet found the source of the plot or the date when the play was written, or the sense of a number of obscure passages. Some of them, following an old tradition, would have us believe that, when creating Prospero, Shakespeare meant to portray himself, and that when Prospero abjured his magic and said—

... I'll break my staff,  
Deny me my spells, strip me of earth,  
And then I'll wear my dukedom on my sleeve  
Like a wretched knave.

he was really voicing the dramatist's farewell to the stage. With others this suggestion finds no favour, and one critic asserts that Prospero is an idealization of James the First. Then the question as to whether Shakespeare intended the play to have an allegorical meaning is much disputed, while opinions differ as to the derivations of the names of some of the characters. After a hundred and fifty years' work the scholars seem to have left us with a pretty tangle to unravel!

Still, we have good cause to be thankful to them, even though they have failed to solve many problems and have left us an almost bewildering number of contradictory views about various aspects of the play. For while attempting to discover the source of the plot they have made us familiar with a mine of interesting information. Their efforts to fix the date of composition have been so nearly successful that we can now with some confidence say the play was written around 1610-12; and the diversity of their views on some other points—which is not to be wondered at, when we remember that these views represent the impressions made by a work of genius upon men of different times and races—may aid us to get a clearer vision of *The Tempest*.

No play or romance from which Shakespeare could have taken any part of his plot was known until 1817, when Tieck discovered certain points of resemblance between *The Tempest* and *Die Schöne Sieda* (*The Fair Sieda*), a play written by Jacob Ayrer, a notary

of Nuremberg. In this Ayrer's father is a duke, who, like Prospero, has magic powers and is attended by a familiar demon. His magic enables him to capture the son of the rival who has vanquished him in battle, and when the youth strives

to draw his sword the wizard's charm makes it stick to the scabbard. Then Sieda is placed in charge of the young man, to see that he fulfils his task of splitting and piling logs, and the wedding of the young couple leads to the reconciliation of the fathers. It is obvious that the German play has something in common with *The Tempest*. Now Jacob Ayrer, who died in 1605, could not have borrowed from Shakespeare, while Shakespeare might easily have heard of *Die Schöne Sieda*, for in 1604 Nuremberg was visited by a company of English actors who were touring through Germany and performing plays in English.

When these facts became known, patriotic German writers asserted that Shakespeare had taken his plot from the work of the German notary. But further consideration made it clear that this claim could not be sustained. In *Die Schöne Sieda* the magician has no idea of uniting his daughter with the son of his foe; his design is to revenge himself on his enemy. Nor is there any love lost between the young couple: Sieda beats the captive like a slave, and his offer of marriage is inspired by his wish to escape from his cruel bondage. The characters and general design of the crude German work are utterly dissimilar from those of *The Tempest*. So, as it was known that Ayrer's plots were seldom original, the majority of critics finally agreed that Tieck, who in 1817 suggested that Shakespeare and Ayrer had both taken incidents from some unknown work, was correct in his surmise.

In 1885 the indefatigable Germans announced the discovery of another work, which contained a story having something in common with that of *The Tempest*. This was one of a collection of tales entitled *Las Noches de Invierno* (*Winter Nights*), written by Antonio de Eslava, and published in Madrid in 1609. It was conjectured that this might have been read by Shakespeare in a French translation. But no such translation has been found, and it seems most probable that the English, German, and Spanish authors all adapted incidents from some earlier romance, possibly of French or Italian origin.

In discussing other material which Shakespeare used to build up the play we are on surer ground, and the pamphlets that supplied much of this material give us some fascinating glimpses of the adventurous lives led by British seamen of those days. As Malone went far towards settling the date

## Some Notes on "The Tempest"

of its composition by demonstrating the connection between *The Tempest* and these pamphlets, we must consider the question of date and Shakespeare's use of the seamen's vivid narratives together. *The Tempest* was first printed in the folio of 1623, and it occupies the first place in that volume. Its position in the folio is obviously no indication that it was an early play; it was probably placed first on account of its popularity. In their attempts to decide when it was written the earlier critics were hopelessly at fault, and as late as 1839 Hunter gave 1596 as the date. It was Malone who, after he had frequently given 1612 as the year, finally announced in the *Variorum Shakespeare* of 1821 that he had come to the conclusion that the play was first produced in 1611.

Dr. Furness, in his new "Variorum" edition of *The Tempest*, published in 1892, says, "The voice of the majority pronounces in favour of 1610-11. Let us therefore acquiesce and henceforth be, in this regard, shut up in measureless content." But, in spite of Dr. Furness, I must venture to refer to the strange history of what is known as the "Peter Cunningham Forgeries." For this history presents many puzzling features, and if Mr. Ernest Law can maintain the contention which he recently published in his book *Some Supposed Shakespeare Forgeries*, the date of the play's production is definitely settled. Briefly stated, the history of the "Cunningham Forgeries" is as follows.

In 1842 Mr. Peter Cunningham was an official at Somerset House, and he was also the treasurer of the Shakespeare Society. In that year he proudly announced to his society that, hidden among old papers at Somerset House, he had discovered some missing Accounts of the Court Revels for the years 1604-5 and 1611-12, and the society had these accounts printed. There is no record of the manuscripts having been critically examined, and they were seen through the press by Mr. Cunningham himself. The books did not contain much important matter, but there were some entries of great interest, and amongst these was an entry stating that *The Tempest* had been performed before the King on "Hallomas nyght," November 1 of 1611. This entry, confirming the statement published by Malone in 1821, seemed to place the matter beyond all doubt, and for twenty-six years there was no further question about the date of *The Tempest*. Then in 1868 came a surprising and piteous development. An elderly man, apparently broken down by dissipation, appeared at the British Museum and offered manuscripts for sale. They were the accounts of the Court Revels, and, being public property, they were detained. Experts who examined the manuscripts then declared that some of the entries, made on

loose leaves, were forgeries, and amongst these forged entries was that concerning *The Tempest*! This conclusion was generally accepted, although in 1880 a note found among Malone's papers in the Bodleian seemed to show that, prior to 1821, Malone had possessed information which tallied with that conveyed by the discredited entry.

Another surprise came in 1911, when Mr. Ernest Law published the book in which he asserted that the supposed forgeries were genuine. This book at once aroused the old controversy, and between June, 1911, and August, 1912, the points at issue were vigorously discussed in *The Athenaeum*. In America Mr. Tolman, of the Chicago University, has been converted to Mr. Law's opinion, but in England the experts appear to have maintained a sceptical attitude. I have not space to deal with Mr. Law's argument, and for the present it is enough to say that he has not yet succeeded in convincing English scholars.

There is no doubt that, while writing *The Tempest*, Shakespeare had in mind the story of the wreck of the "Sea Adventure." It was a story that stirred all England. In May, 1609, a fleet of nine vessels sailed for the newly-made settlement in Virginia. On July 25th a great storm scattered the fleet, and Sir George Somers's ship, the "Sea Adventure," was lost. Nothing was known of her fate, and it was assumed that she had gone down with all hands, until over a year later, when some of the crew returned to England and told of a marvellous escape. Their ship had been wrecked on the Bermudas, but they had all got safely ashore, and, after living on the island for some months, had built themselves two vessels, and continued their voyage to Virginia.

The history of this adventure was published in pamphlets, and Malone pointed out how closely incidents related in one of these pamphlets resembled parts of *The Tempest*. He was referring to *A Discovery of the Bermudas, otherwise called the Isle of Devils; by Sir Thomas Gates, Sir George Somers, and Captain Newport, with divers others*. It was written by Silvester Jourdan, and the dedication is dated October 13th, 1610. Jourdan tells how the adventurers had given up all hope when land was unexpectedly sighted, and the vessel was most fortunately jammed between two rocks, so that all escaped. They found the air of the island temperate and the country fruitful, although the island was never inhabited, and was reputed to be a most prodigious and enchanted place, affording nothing but gusts and storms and foul weather. This obviously suggests "the still-vev'd Bermoothes"—note that Shakespeare's spelling nearly represents the Spanish pronunciation of the word—and in the play Alonzo's fleet is scattered, believing one ship is sunk

to bear the same fastidio that the English were  
accustomed to at home.

Shakespeare probably took advantage of this narrative of *Blackfriars*, but no one Dr. Fairus suggested that he might also have made use of another pamphlet which had been written by William Strachy, and was entitled *A True Discourse concerning the Navigation  
of St. Thomas Gage, in 1610. How and from the  
islands of the Biscay and parts of Virginia and  
the estate of that colonie then and after under the Govern-  
ment of Lord Lawrance, 15. 1610.* The writer of this pamphlet was a rhymester who lived in Blackfriars, and was very probably numbered among the poet's acquaintances, and there can be little doubt that Shakespeare was familiar with the wording of his narrative. William Strachy writes of "a hell of darkness turned black upon us," and says, "The sea swelled above the clouds and gave Battell unto Heaven." Compare the note in *Measure*:

"The yel'le sea in a weal playd w' calme & quiet,  
But that the sea, mounting to the welkin's cheek,  
Dashes the fire out."

The pamphlet also gives a vague picture of St. Elmo's fire playing about the ship (note Ariel's description, Act I., Sc. 2), and mentions that there "was not a moment when the sodaine splitting of the shippe was not expected." Strachy says that the island was supposed to be "gauen over to Deuils and wicked spirits." He refers to "Berries whereof, our men seething, straining and letting stand some three or four daies, made a kind of pleasant drinke." This seems likely to be the origin of Caliban's "water with berries in't," a phrase that commentators still describe as a reference to coffee, although coffee was not introduced into England until many years after Shakespeare's death. The pamphlet states that on the island the adventurers found birds they called "sea owles," which, if it were very badly written, might possibly be the original of the "sea owls" of *Measure*.

It is certain that *The Tempest* was not produced in 1610. The date of the "Sea Adventure" was 1613. The record of a tree in the Vertue MSS. proves that it was acted at court in February, 1613, during the festivities in honour of the marriage of King James and the Infanta of Portugal. Dryden, in his preface to *The Enchanted Island*, says of *Measure*: "It is certain that it had not been written for these festivities, and that it was first performed on this occasion. It bore, he said, all the marks of being written for private representation before a courtly audience. It contained two masques of the type that were then so popular at court, and one of them was composed of a series of songs and processions,

who was the daughter of a learned father and had never left her home. So the doings of the bridal couple and King James would be mirrored by the acts of the players on the stage. Mr. Garnett was certain that *The Tempest* was written in 1612, and that it was really Shakespeare's farewell to the stage. He made out a strong, if not absolutely convincing, case. It is rather curious, by the way, that in all such arguments about the date of composition comparatively little attention is given to the statement that R. Johnson, a lutenist, supplied the music in 1612. Both Roach in his *Handbook* and Grove in his *Dictionary* agree upon this. Do those who believe the play was produced in 1610-11 think that it was performed without the music? That would surely seem incredible.

Have you ever tried to conceive the impression which *The Tempest* produced upon an audience of Shakespeare's time? To-day we look upon Prospero's magic powers as we do upon the wonders of a fairytale. We may delight in the phantasy whereby the poet wafts us from the dull realities of our everyday world, but even with consenting minds we are magnetized for the moment. It was far different in Shakespeare's day. His audiences implicitly believed in sorcery, and for them there was nothing incredible in the story; so, thinking that they saw a representation of reality, their view must have been utterly different from ours. Believing that such mysterious beings really existed, they, in all probability, did not marvel at the genius which created Ariel and Caliban, as later generations have done. It is more likely that they recognised them in the same spirit which we now accept human characters drawn from life. It is a pity that we cannot get some contemporary view of *The Tempest*, but nothing of the kind has been found.

Pepys has recorded his view. He says that Shakespeare's *Tempest, or the Enchanted Island*, which he saw in 1667, had no great wit, but was yet "good above ordinary plays." He was writing, alas! not about Shakespeare's work, but about the absurd travesty of that masterpiece produced by the united efforts of Davenant and Dryden. This was one of the worst of the many ridiculous perversions of Shakespeare that the stage has seen. In his preface to *The Enchanted Island* Dryden humbly thanks Sir William Davenant for the suggestions which have enabled him to improve upon Shakespeare. Then, in a rhymed prologue, he pays a most graceful tribute to Shakespeare's genius. His lines—

"For Shakespeare's name is still too cop. F. C.  
Within that circle none durst walk but he,"

are happily conceived. But, curiously enough, Dryden

## Some Notes on "The Tempest"

attempted to walk in that magic circle without the least misgiving. He dissembled his love for Shakespeare's work most effectually and did his best to kick the master's poetry off the stage. In *The Enchanted Island* Caliban is given a sister, Ariel a partner in Milcha, Miranda a male counterpart in Hippolyto, who has never seen a woman, and the whole story is hopelessly vulgarized. The shipwreck scene is retained, and its alteration is significant of the way in which the rest of the play has been degraded. In Shakespeare's first scene all the dialogue is absolutely correct. Experts are lost in admiration of his knowledge of seamanship, and some (erroneously) declare that to acquire it he must have been to sea. In *The Enchanted Island*, for no discernible reason, Dryden substitutes a farrago of absolutely meaningless nonsense. Yet variations of this play, including an operatic version with music by Purcell, held the stage for nearly a century. If a public deserves the plays it gets, our ancestors of those days must, most assuredly, have been a very bad lot.

Manners change with the times, and since the end of the eighteenth century respect for the original text has led, not to attempted "improvements," but to almost innumerable attempts at elucidation. It is interesting to note that Dr. Furness's carefully abbreviated account of the many interpretations of Ferdinand's—

"...I forgot;  
But these sweet thoughts are very dear  
my friends.  
Most busy least, when I do it" (Act III., Sc. 1).

occupies nearly twelve closely printed pages—a summary of about ten thousand words. Efforts at explaining "pron'd and twilled brims" (Act IV., Sc. 1) take up about half that space, and for "Leave not a rack behind" (Act IV., Sc. 1) there have been very nearly as many explanations published.

The numerous volumes devoted to dissections of the characters have naturally a good deal in common. Critics wonder at the masterly delineation of Miranda's fearless innocence, and all marvel at the supreme

imagination shown in the creation of two such inhuman beings as Ariel and Caliban. But they take widely differing views of Prospero's character. By one he is described as a selfish aristocrat; by another as a man perfectly wise and gracious, scarcely distinguishable in purity and benevolence from what we believe of God. In one place he is called an idealization of King James; in another a portrayal of Shakespeare himself. He is at once petulant and peevish, and the personification of benevolence and dignity. Critics seldom take such widely divergent views of a Shakespearian character, and these differing appreciations may, to some extent, be due to our having lost that belief in magic. The master of familiar spirits has nearly always been represented as domineering over them, and in bygone days his obvious supremacy would so impress an audience with his power that they would not notice slight exhibitions of minor weaknesses.

Caliban, Prospero's brutish slave, has inspired many authors. A book has been published to prove that he is the Missing Link, invented centuries before Darwin. Renan wrote a drama in which Caliban, taken back to Milan, became Duke through being able to appeal to the sympathies of the mob. Browning, in *Caliban upon Setebos*, gave us the poor monster's ideas about his deity. It may be remarked that, although the commentators say that Caliban's name is a perversion of the word Canibal, there is something to be said for Elze's suggestion. On the coast of Africa, not far from Algiers, from whence came Sycorax, there is a region which, in the fifteenth century, was known as Calibia. Elze thinks that this is the origin of Caliban's name.

I feel that in these discursive notes I have ignored many important questions, and worse still, perhaps, I have said nothing about the wondrous beauty and transcendent charms of *The Tempest*. If any are inclined to blame, I beg them to remember that astronomers are not concerned to point out the glories of a blazing noonday sun, and that luminary's emanations are best observed during an eclipse.

THE Editor of THE CONNOISSEUR offers a large number of prizes for the best essays on *The Tempest*. The essays should be between 1,500 and 2,500 words in length. They need not deal with the questions raised in the foregoing article, and they should include some remarks upon the play.

The competition will be divided into two classes. The junior class will be open to competitors under fourteen years of age. The senior class will be open to those who are more than fourteen. But all competitors must be school pupils.

If the pupils of any school enter for the competition, the Editor will present a bound volume of THE CONNOISSEUR to the writer of the best essay contributed by pupils of that school. The master or mistress of the school may decide how these prizes are to be distributed.

The above-mentioned prizes will be given on condition that the best essay from each school is sent to the Editor of THE CONNOISSEUR on or before April 20th.

The Editor will present further prizes for the best essays received. Books to the value of Ten Guineas will be presented for the best essay from a senior competitor, and books to the value of Five Guineas will be presented for the best essay from the juniors.

Mr. Acton Bond, Director of the British Empire Shakespeare League, has kindly consented to act as judge. The result of the competition will be announced in the June number of THE CONNOISSEUR.

A series of porcelain knife-handles were illustrated in *Vol. I.*, pp. 188-190, in May 1902; some further beautiful examples of similar types are reproduced in the present issue. It is

**Knife Handles** difficult, and in fact almost impossible, to determine the individual factories from which these came, as the porcelain knife-handles was universal throughout the western portion of the Continent during the last three quarters of the eighteenth century, and similar types and patterning were common to different countries. They were first made at Meissen about the year 1720, along with other dainty articles, such as scent-bottles, seals, ear-rings and brooches. Within a few years they were made at such widely distant places as Bow in England, Venice and Doccia in Italy, and Mennecy in France. Their popularity illustrates the great vogue for porcelain during the first century after its introduction into Europe, when it was used for many articles which would not be executed in ivory, metal, or precious stones. Oriental motives largely inspired the dainty designs which ornament the knife handles. They are generally decorated with great refinement and finish, and are of great interest to the collector.

ONE at first trembles to meet a new venture immediately on its initiation, for we English are characteristically

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a conservative people, and are apt to treat sceptically any work produced on lines different to what one has long been accustomed to. This truth directly applies to an acknowledged masterpiece when the new venture attached to it takes the form of a fully illustrated edition, such as the *chef-d'œuvre* of that omnivorous author, Thomas Babington Macaulay. The controllers of the house of Messrs. Macmillan are to be heartily congratulated on their success in bringing out this important publication—a new venture, a completely illustrated edition of a classic of English literature. The word "volume" is not used here loosely, for the six volumes contain nine

issued, includes nine full page plates in colour, and nearly three hundred illustrations in half-tone. In his preface to this volume—a preface, by the-by, which is of considerable

seems surprising that no illustrated edition of Macaulay's *History of England* has hitherto been issued. It is true that each of the six volumes of the Albany edition contains a portrait as its frontispiece; but no attempt has yet been made to supply a full pictorial accompaniment to Macaulay's narrative." This fact is indeed surprising when one considers Macaulay's own idea of history: "It should invest with the reality of human flesh and blood beings whom we are too much inclined to consider as personified qualities in an allegory; call up our ancestors before us with all their peculiarities of language, manners, and garb." The noble historian, aided by his remarkable style, went a great way—and some consider all the way—to putting his idea into practice; but in spite of what protagonists say concerning the picture taking away the interest of the story, one must admit that when one's author—never mind how fluent and powerful his pen—raises before his readers a personage who has one time or another interested living men, there is a desire to see the portrait of that personage and thus be enabled to read his character for themselves, if one can be persuaded by records that the artist has been faithful in his delineation of his model.

Take, for instance, the fact, which Professor Firth remarks in his preface, that there are 552 portraits of Charles II., 276 of James II., 175 of Mary, and 431 of William III. One can at once see from this what a judicious eye can do in making a selection, and this is what Professor Firth has accomplished. In his preface, it must be remarked, the author has not brought his critical faculties into play concerning Macaulay's history. He very properly observes: "An illustrated edition of a British classic is not the proper place for a critical commentary." He is reserving this for a separate publication. In his preface, therefore, he gives an account of the sources from which the illustrations come, "partly," he observes, "as an explanation of the principles adopted in their choice, partly in order to assist other students of the period who wish to pursue the subject further." The introduction to this volume is, on this account, of interest to collectors and connoisseurs generally. Among the illustrations, the earliest of Macaulay, given in Volume I., is that by John Partridge, which portrait, it will be remembered, was given to the National Portrait Gallery in 1910. The nine full-page plates in colour, which are all in the National Portrait Gallery, include *Henry VIII.*, attributed to Luke Hornebolt; *Charles I.*, from a painting by Daniel Mytens; *Oliver Cromwell*, by Robert Walker; *Sir Christopher Wren, F.R.S.*, by Sir Godfrey Kneller; *Charles II.*, by J. M. Wright; and *Eleanor Gwyn*, by Sir Peter Lely. Several reproductions of these paintings













### Part III. Works by Turner

"HAPPY new year to you, and many of them. I write merely to say that I considered your letter *very well written*, which I have never received for me *as to the amount*."

This letter from J. M. W. Turner to H. McConnell, of Manchester, has already been given in *THE CONNOISSEUR*, but I quote it again as a sentient piece of autobiography. It gives a more true idea of Turner than the presentments of him by so many

### By C. Reginald Grundy

in England, it will do the public good to let his character be emphasised to enhance by contrast the grandeur of his art. The letter is brief and not over well expressed, but there is a hearty ring about it and a disregard for mercenary considerations which bespeak the writer to be neither a miser nor a misanthrope. This view of the great artist is in accordance with what I have heard concerning him from people with whom he came into actual contact. And it is



noteworthy that the last survivors of those with whom he mixed—artists like Ruth and Sidney Cooper—all bore testimony to kindnesses bestowed on them by the much-maligned painter.

The best biography of Turner, however, is contained in his art. The splendour of his achievements precludes the idea that the creator of them was altogether ignoble. One does not gather figs of thistles, and a great art can only proceed from a great personality. Now, Turner's work is not that of a mercenary man. It was obviously not produced for sale, for Turner cared little whether or not it suited the taste of his patrons, but he put into it a prodigality of labour which, perhaps, no great artist has ever excelled. By this one does not mean he squandered unnecessary time in the manipulation of his pictures (for he was a swift and sentient craftsman), but that he brought to bear on each production the full resources of his knowledge, technical skill, and imagination, so that no work left his studio until it was as complete as he could make it.

One sees this trait in his character less consistently exemplified in the magnificent collection of his works at the Tate Gallery than in a few well-selected private collections. The Tate Gallery includes many studies and unfinished works, artistically valuable as examples of his methods, but not intended by Turner for public exhibition. These are beautiful suggestions, but not fully realised conceptions. Many of them could scarcely be added to without suffering detriment, and a few open out visions of colour scarcely to be matched in the artist's finished works; yet it may be conjectured the world have considered them as adequate examples of his powers. Many of his drawings contained in the two national galleries, though complete in themselves, were not produced by him for pictorial effect, but as memoranda for his engravers to work from. In these one surmises, with good reason, that the coloration was often set down crudely and with exaggerated emphasis in order to afford guidance to the engravers for the effect to be attained in their translations in black and white. Such works, however beautiful in themselves, afford little clue to Turner's highest conceptions of water-colour art. To gain a true idea of these conceptions one must study his best drawings produced during his best periods wholly for pictorial purposes.

As has already been mentioned in a previous article on Sir Joseph Beecham's collection, he is the fortunate possessor of a series of Turner drawings which show the great landscape artist at his best. They number a dozen, and, though illustrating only one or two phases of Turner's art, their individual importance, fine quality, and wonderful state of

preservation constitute them a collection of almost unique importance.

These works were all painted subsequent to Turner's visit to Italy in 1819, when his sight of the sun-bathed South developed in him that wonderful vision for transcendental colour which elevated him above the greatest of his predecessors. Previous to this he had been occupied in mastering and developing the methods of the latter, until he considered that he had learnt everything they could teach him. The accomplishment of this self-imposed task he signalled by the production, in 1815, of *Dido building Carthage*, which he left with his *Sun rising in the Mist*, painted in 1807, to be hung with the Clades in the National Gallery as a proof of his successful rivalry to that artist, whom he considered as the greatest of his rivals.

Midway between the painting of these two pictures comes the two *Walton Bridges* of 1811. One of these, already illustrated in *THE CONNOISSEUR*, is the solitary example of Turner's oil-painting in Sir Joseph's collection. One of the four works selected to represent the artist at the International Fine Arts Exhibition at Rome in 1911, it finely exemplifies those representations of English pastoral scenery which formed the main theme of his endeavours about the close of the first decade of the nineteenth century. It is executed in the browns, greys, and greens largely employed by him at this period, and, though painted with a certain austerity of coloration, is wonderfully luminous in tone. It may be questioned, indeed, whether Turner ever realised the effect of English sunlight better than in this picture: it suffuses the canvas from end to end, so that not a particle of shadow but is warmed by it, yet not a single light is exaggerated in strength. The prevailing sentiment of the work is one of joyous tranquillity, a feeling that is helped by the breadth and dignity of the composition.

Works of this character enable one to realise the hold that Turner attained on contemporary opinion at this period of his career. Until the Italian journey led him to venture his reputation by employing schemes of colour for which no warrant existed in previous art, he was practically immune from criticism. The early twenties, when for the first time he began to employ his full colour orchestration, saw the beginning of the dead-set against his work which for some time during the thirties was to leave him without a single defender among contemporary art critics. This later period was that of his most majestic triumphs and of some magnificent failures. But these failures hardly occur among his water-colours. Great as was Turner in oil, he showed more consistent





AUFSHII

BY T. M. W. TURNER, R.A.



THE RIVER BANK.



WATERFALLS  
MOUNTAIN LAKE



ON LAND

BY J. M. W. TURNER, R.A., 1842.

technical mastery in the sister medium. In the former one may find him essaying effects not attainable; in the latter his aims are always justified by the result.

The dozen examples in Sir Joseph Beecham's collection belong to those years when he had attained full command and before his desire to explore new countries of art led him towards the south, where he undertakes ventures impossible of achievement in paint. The works embody themes from France, France, Italy, and Switzerland—countries with which Turner's art is most closely associated.

In a certain sense all the drawings are impressionistic. In none of them is there any attempt to represent a topographical record; whereas in the earlier examples Turner is anxious to embody the actualities of the world around him, in this he is content to give a general expression of the general impressions of colour, tone, and atmosphere. The

example of 'Folkestone' (1826) is typical. It was engraved by R. Wallis in 1826, and sold at Christie's in 1851, the year of the artist's death. This work has passed through two notable collections, for it

figured in the C. S. Bale sale of 1881 and the sensational Stephen G. Holland sale of 1908. It was painted before the Italian visit of 1819, and is marked by the cool, luminous, and sedate colouring which distinguished his best work at this epoch. The dominant notes are furnished by the blue-green of the sea, the yellows of the cliffs, and the blue and grey of the sky. The dexterity of the handling is marvellous, for whilst all the detail, even of the distant objects, is set down with minute particularity, the breadth of the whole is in no manner impaired.

The *Folkestone*—coastguards surprising smugglers—engraved by R. Wallis in 1826, belongs to a slightly later date, and shows much the same range of colour. In this the deepest tone of the picture is afforded by the dark blues of the coastguards' uniforms, which are rendered stronger by being immediately contrasted against the highest lights in the work. This contrast of blue and white is repeated in the colours of the sky and clouds and the foam-flecked sea, whilst the yellow of the sands affords an adequate foil. In the *Saltash* of 1825, the dominant note of the colour-harmony is afforded by the red coats of the soldiers. These are led up to by the lustrous browns of the boats, and the brown and red reflections on the water, which gradually fade away into the warm haze

VITELLINI V. B. C.

— IN THE —





WATERFALL

BY M. W. TURNER, L.A.



ROCKS

BY M. W. TURNER, L.A.

THE VILLAGE CANAL

BY JAMES WILSON



at the distance. This drawing, which was engraved by W. R. Smith in 1827 for the "England and Wales" series, like the *Hastings*, passed through the Sydney Holland collection.

One of the finest of the English drawings is the poetical view of Windsor Castle (engraved by W. Miller in 1831). It must be remembered that the drawing represents the castle not as it is to-day, but as it was before the additions initiated by George IV. had been carried out, and when the Round Tower was by no means so prominent or picturesque a feature as it is to-day. Turner has invested the stately pile with an atmosphere of mystery and romance. It rises above the shining river like a fairy structure, its towers and battlements suffused in tender blue-grey shadow silhouetted by the resplendent splendours of the sky. The clump of trees in the left centre of the work—the most positive darks in the picture—serves at once to direct the eye to the castle, and to throw the latter back, so that, prominent as it is, it appears divided from the spectator by a deep vista of sun-suffused atmosphere. This glowing water-colour was among the most beautiful of the drawings shown at the Turner exhibition at the Guildhall in 1899, at which time it formed an item in the collection of the Hon. W. F. D. Smith, M.P.

Another work which comes from the same collection is *Ludlow Castle*. In this, again, the stately pile of the building dominates the drawing, and the colour-harmony, though less brilliant and resplendent than in the *Windsor Castle*, has many of its characteristics. In this, however, the positions of the castle and the sky are reversed. The deep blue of the latter reflected on the tranquil surface of the river provides the cool tones of the work, and is set off by the warmer hues of the stone-work and landscape. R. Wallis engraved this work in 1831 for the *Picturesque Tales of English Homes*.

Another example, reproduced in the *Connoisseur*, is *Horizon*, which was translated by the same engraver in the same year. Here we have an imaginative transcript of English scenery, which, though almost destitute of literal topographical accuracy, renders the greater truths, feeling, atmosphere, and colour with the same essential exactitude as the more literally true to nature scenes of the deeper emotions of life.

It is this grasp of the essentials, combined with his unique imaginative qualities, which distinguishes Turner from almost all other landscape artists. His *visions* are always essentially based on the mother earth. Take, for instance, the local colour which he sets down in his works. We may think it transfigured and unnatural, yet it is so essentially true to nature that one is never in doubt

of the nationality of the scenes he represents. The fine *Saumur* in Sir Joseph Beecham's collection is conceived in much the same tonal orchestration as some of his English effects, yet there is a subtle difference in feeling and atmosphere, so that even a casual spectator would realise that it represents a scene in another country. In this drawing there is little actual sunlight, what warmth of colour there is being afforded by the yellows, reds, and whites of the objects in the foreground—the striped awning of the barge, the straw and pottery littering the quay, and the multi-coloured garments of the various figures. These light up the work, and serve to emphasise the exquisite tenderness of the blue-grey sky and river vista. Like the two last-mentioned works, this drawing, which was formerly in the collection of the Hon. W. F. D. Smith, was translated by the graver of R. Wallis in 1831.

Another drawing, also coming from the collection of the Hon. W. F. D. Smith, is the glowing *Florence from the San Miniato*, engraved by E. Goodall in 1828, a superb piece of resplendent coloration.

More resonant in tone, but not nearly so delicate, is the work (from the Holland collection) which was exhibited at the Royal Academy of 1829 under the long-winded title of *Messieurs les voyageurs on their return from Italy (par la diligence) in a snowdrift upon Mount Tarrar, 22nd of January, 1829*. In this one has a characteristic piece of autobiography. The scene is an actual experience of the artist, then in his fifty-fourth year. While other passengers cowered over the fires, or strove to keep themselves warm by straining at the wheels of the belated diligence, Turner, impervious to the cold or perils of the journey, was, no doubt, busily engaged in sketching the scene, much in the same manner as, years later, he sketched a storm while lashed to the mast of a vessel momentarily in danger of foundering. The cold moonlight, backed by the deep blue of the sky and falling on the white expanse of snow, is finely accentuated by the ruddy glow of the fire, a second blaze some distance ahead serving to mark the perilous road by which the travellers must proceed.

Another Swiss scene is the beautiful *Constance*, painted thirteen years later—one of the finest and most audacious colour-harmonies ever produced by this great adventurer in art. The time is just before the dawn, the first rays of which are issuing from behind the bank of blue clouds which hover over the horizon. Below them are the bridge and buildings in a deeper tone of the same colour, while in the foreground is the gleaming surface of the lake. There are other daring touches of colour—green reflections on the left, and here and there in the foreground

## Sir Joseph Beecham's Collection at Hampstead



FLORENCE FROM THE SAN MINIAZO

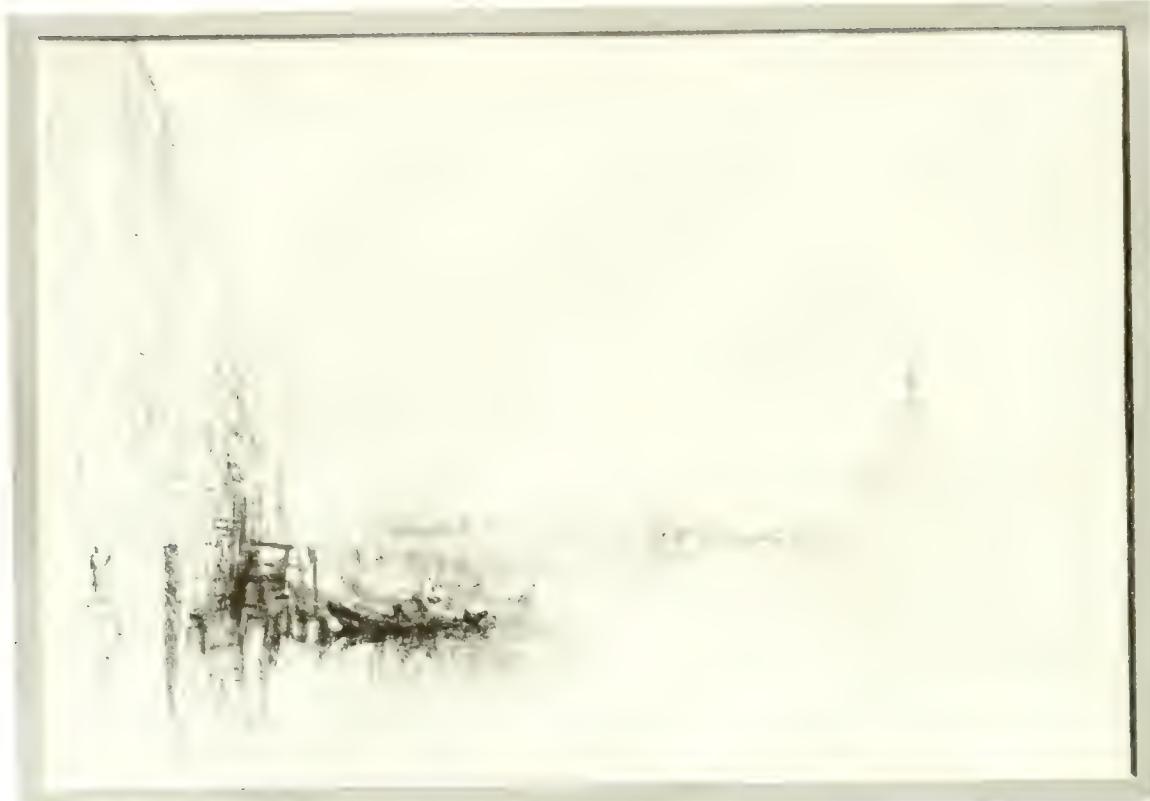
BY J. M. W. TURNER, R.A.

touches of red — which all tend to heighten the splendour of the harmony. It is a purely impressionistic effect, in which the artist has sacrificed all considerations of topography to realise a transcendental vision of colour. To the same phase of Turner's art belong the two Venetian scenes, *Venice, with the Dogana and St. Giorgio*, and *The Grand Canal*—golden visions of resplendent sunlight. The former is delicate and ethereal, the tints lightly touched upon the paper, yet palpitating all through with ambient light, and exquisitely beautiful in its feeling for atmosphere and its subtle arrangement of line. *The Grand Canal*, somewhat stronger in tone, is equally beautiful. In both these effects yellow is the predominant colour, its splendour being heightened by the reds which mark the outlines of the buildings, and contrasted by the tender greens and blues in sky and water. In a sense these marvellous impressionistic visions represent the consummation of Turner's art, and yet one can hardly say that they are more beautiful than some of the other works described. They belong to another order, but not necessarily to a higher one.

Comparing them with the earlier Italian work in Sir Joseph Beecham's collection—the *Florence from the San Miniato*, and the

the same general colour-scheme dominates all three examples. The prevailing colour is gold warmed by red, and set off by blue and green. In the *Florence*, however, the cooler colours are far more strongly emphasised. Turner had been able to dispense with the deep blacks and browns used by earlier water-colour painters to give value to their high lights, but he was still obliged to substitute for them masses of deep green or blue. The resonant green of the tall poplar in the foreground, echoed in the tones of the more distant trees, provides an adequate foil to the golden splendour of the sky. The latter is only very imperfectly suggested in the illustration, for photography, if excellent in translating chiaroscuro into black and white, fails in discriminating between light tones of different colours. Thus the afternoon sun, which appears in the original drawing like a ball of white-hot fire, above and a little to the left of the tall poplar, is represented as a mere point of light in the reproduction, and the yellow and orange of the central heavens is not sufficiently distinguished from the soft blues into which they merge at the sides.

The reproduction of *Venice, with the Dogana and St. Giorgio*, is equally imperfect; but the illustrations



THE DOGE'S PALACE AT VENICE (1840).

BY J. M. W. TURNER, R.A.

Turner's methods in the two works. In the *Twilight* the well-defined detail known in the *Zodiac*—Turner's intent to suggest rather than particularized beauty—is concerned in giving a picture of atmosphere rather than the realisation of refrangent sunlight or moonlight by shadow. Such details as he introduces—the gondola and the landing-place in the foreground, the recesses full of warm colour, so that every inch of the paper glows with light and

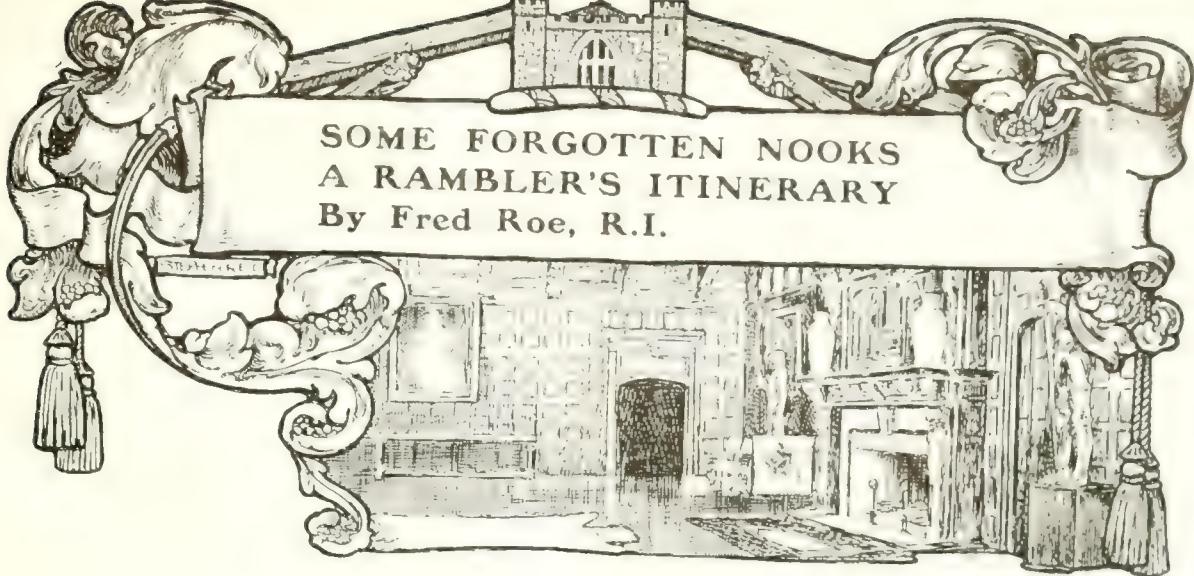
brilliancy. It is from this phase of Turner's art that much of the best of modern impressionism has arisen, but whereas he arrived at it by slow degrees, exploring every step of the way, the modern painters have too often tried to take short cuts. The simplicity of Turner's later methods is the fruit of consummate knowledge; that of the more advanced of our modern school would seem largely the outcome of ignorance and a desire to avoid work.





Portrait of a man, half-length, seated, in a white ruff and dark robe.





## SOME FORGOTTEN NOOKS A RAMBLER'S ITINERARY

By Fred Roe, R.I.

ALMOST within the shadow of the great metropolis, and indeed sometimes enveloped by it, may be found relics of the countrified England which was known to our forefathers. In spite of the march of vandalism and the utilitarian jerrybuilder, some old-world buildings seem to fall behind their younger fellows and, stranded in backwaters as it were, to be forgotten. All Londoners are familiar with the warped gables of Staple Inn, but it is to the elect that such survivals chiefly appeal.

To find a typical specimen of a "black and white" early century country inn, one has to go no farther than Chiswick, where the Burlington Arms, replete with half-timbering, still raises its modest sign. It is

almost startling to come upon this structure, embedded as it is in ugly streets with all the gritty London flavour upon them, and in close proximity to Thorneycroft's wharf. The interior still preserves its atmosphere of the old coaching days, though the Burlington Arms could never have been a posting house, standing as it does on the high-road to nowhere. Some moulded beams, characteristic of the period in which the house was built, deserve the attention of the antiquary.

Middlesex still contains not a few of these delightful surprises in the shape of old houses, though they are mostly to be met with in cul-de-sacs and odd corners, accidents of locality which have saved their





country's exploitation. Harnondsworth can bestow no case in point, being a village which, owing to its peculiar position, most pedestrians, as well as motorists, avoid. The Tudor House in our illustration, with its coved beams and picturesquely decorated work, is as good a specimen of ancient domestic architecture as can be seen in the wilds of West Essex. It was formerly a farmhouse and one habitation, but, like many other old dwellings, is now cut up into tenements. There are some delightfully picturesque cottages in Harnondsworth, but they are mainly of the thatched type. There are, however, other and various features of great interest, which we hope to deal with in a future article.

Colnbrook, just over the Bucks. border, is also replete with timber houses of a bygone type, but is better known than the isolated village just spoken of.

To those who seek a typical smuggling village, I should recommend a visit to the old town of Leigh, in Essex, and that as soon as may be, for the railway, which has already swallowed up a fair portion of the old High Street, is now threatening to demolish the Jacobean cottages. Some of these still retain very good interior woodwork, though rather damaged.

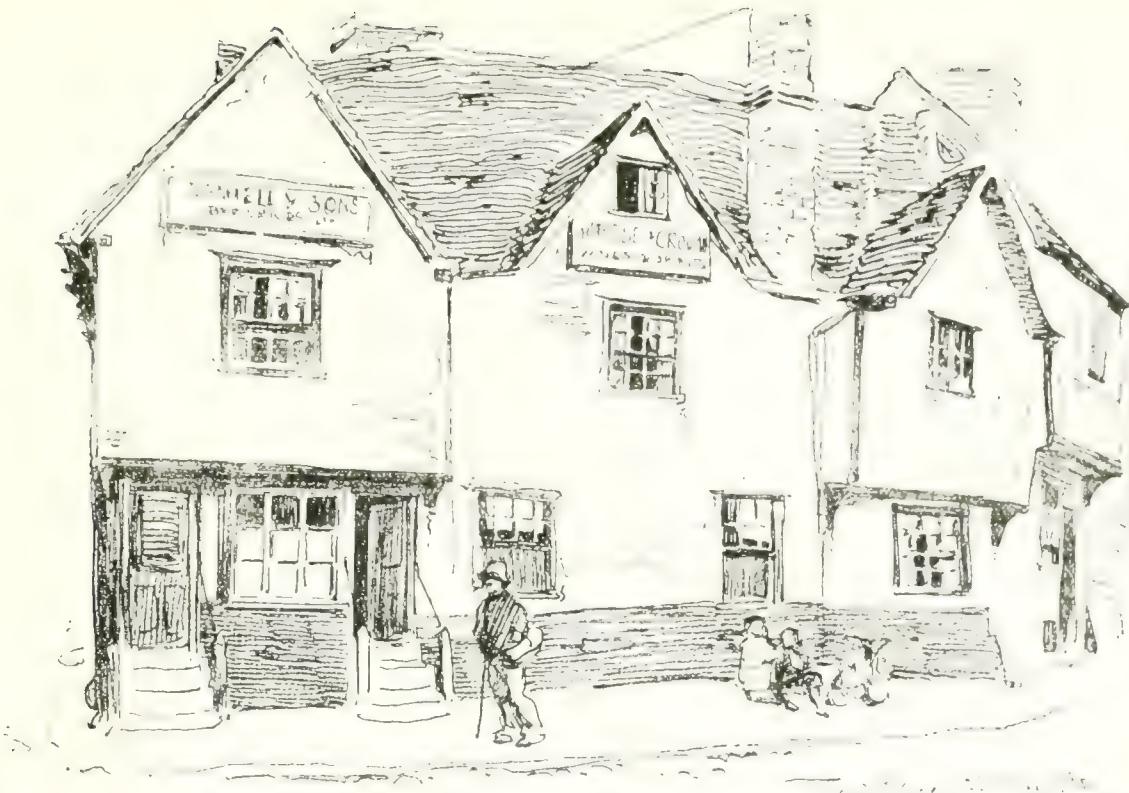
The local idea of antiquity is something terrible. Seventeenth-century cottages of a perfectly ordinary type are to be found in every street, though indeed near

old, whilst the age of a large open fireplace in the Hoy Inn at Benfleet, near by, was stated to be ten hundred and fifty years!

Very pleasant is Leigh, with its old cottages, their foundations washed by the rising tide and their roofs covered with creeping plants. A few of the inhabitants still bear the names bequeathed to them by their Dutch ancestors, who drained Canvey Island, across the creek, which was afterwards ravaged by De Ruyter, when he sailed his fleet up the Thames to Gravesend.

There is much to see in the Rochford Hundred of Essex besides Leigh and Canvey. There is the famous castle on the heights at Hadleigh, which was built by Hubert de Burgh, restored by Edward III., and dismantled in 1551. One imagines that the former inhabitants had a taste for oysters, judging by the quantities of old shells which occur. The view from the castle, which comprises Canvey Island, the estuary of the Thames, and the Kentish shores, is compared by some with certain of the most celebrated "sights" on the Continent. In the burial-ground attached to the Norman church, with its apsidal end, lies buried "Cunning Murrell," a local wise man and witch-finder, who flourished during the first half of the nineteenth century. Arthur Morrison, the well-known author, has laid the scene of his finest works in this locality.

Not far from Leigh there still remain some vestiges



"Mell & Sons, Colchester"





Sketch of the Mountain Inn  
in Death Valley

Fred F. Roe  
Sept 1959



W. H. Roe  
Victoria & Albert Museum  
No. 251. 166



of the old village of Prittlewell. A local "impudent" scion is compassing the destruction of some good Jacobean houses in order to expose an interesting portion of the parish church. It was during the demolition of the old Blue Boar Inn, standing at the intersection of the cross-roads, that a magnificent fifteenth-century chimney-piece was discovered. This relic, which presents features of interest to the connoisseur, is now in the Victoria and Albert Museum, but the mural paintings which formerly decorated the brickwork are, unfortunately, fading under exposure to the air. The pictures, however, in the now-closed Blue Boar represents probably almost the last portion of fifteenth-century art.

The churches of the Rochford Hundred are, in the main, bare and devoid of interest, most, if not all, of them having been converted. One of the few exceptions is Shopland Church, of which the exterior is notable for its fine fourteenth-century porch, with its niches and windows, which forms a most complete example of the architecture of that period. This church, which retains its old high altar, also contains a brass tablet which is in the possession of a fine brass bearing the figure of Edward III., King of England, in full armor.

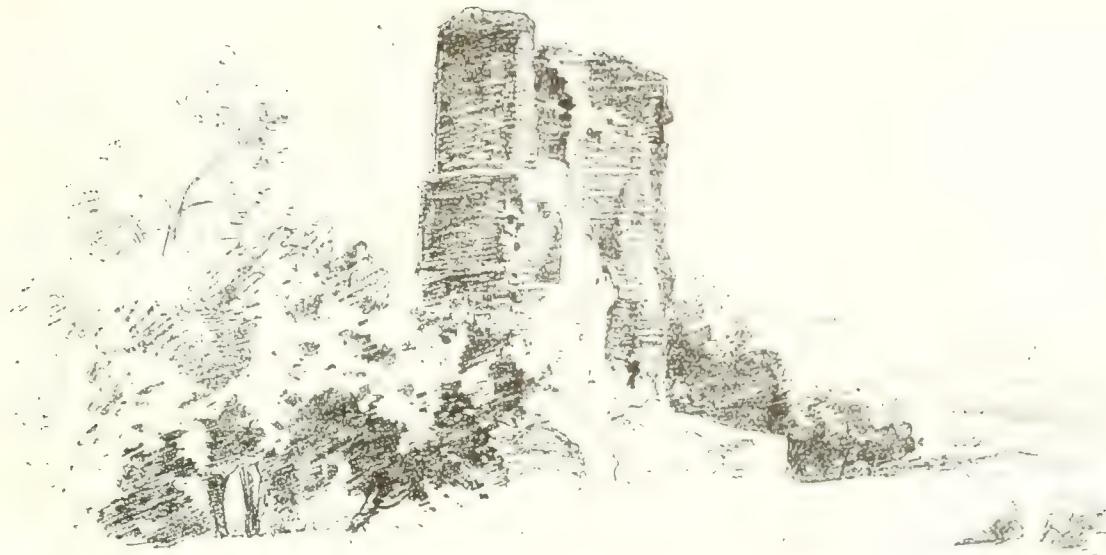
Sixty miles from Colchester one might expect to find a treasure which their general appearance does not warrant. For instance, at Rayleigh, where the

church looks clean and over-restored, there remains the "dug-out" coffer of which we give an illustration. Fashioned as it is out of a single block of wood, and with no very apparent features to catch the eye, the embryo connoisseur might possibly be inclined to give a too early date to this piece. The eye of the expert, however, can detect in the fashion of the lock-plates indications of a period probably not earlier than the fifteenth century.

Colchester possesses some exceptional specimens of domestic architecture from the fifteenth century onwards. In West Stockwell Street there is a fine specimen of a fifteenth-century house which still retains a beautiful window of contemporary date. The upper story of the building is supported by slender pillars, the caps ornamented with angels bearing shields, the latter having evidently suffered at the hands of the Puritans after the fall of the city in 1648. Until quite recently this house contained a run of linen panelling of the finest kind.

Not far from the at one time the tower of St. Martin's Church, which, together with the fine Norman priory of St. Botolph and other buildings, came under the fire of Fairfax's cannon during the siege, and has never been restored from that date to this. The curious impression of a prevailing red tint is communicated to the observer of the churches of Colchester. This is due to the large quantities of Roman bricks which were used in their construction.

In the suburban quarter of Colchester known as



Rye House  
Sketch.

the East Bay, there stands a plain inn bearing the sign of the Rose and Crown. This house in the bay formed part of the Parliamentarian quarter during the siege of 1645, and probably witnessed some of the brilliant sorties made by the besieged Royalists in the town.

The gate-house of the historic mansion of Rye House, with its conglomeration of genuine antiques and showman's rubbish, is well known, but the remains of its isolated and more splendid archetype, Nether Hall, lies too far off the beaten track to entice many visitors. In a very secluded corner of the parish of Roydon, on the Hertford border of Essex, enough survives of Nether Hall to testify to its departed magnificence. The residence was built as a seat for the Colt family, who settled here during the fifteenth century, but the gate-house, which dates from the reign of Henry VII., is all that remains of the ancestral mansion. This sole remaining portion, in certain details, bears so strong a resemblance to Rye House that I am strongly tempted to believe that the two buildings were designed by the same hand. In this part of the Eastern Counties it appears to have been the custom during the latter part of the fifteenth century to build only the gate-house (a survival of the more ancient barbican) in an impenetrable fashion, trusting to the security afforded by the moat for protection to the domestic portion of the building, which was mainly constructed of timber and plaster. An engraving is extant showing Rye House

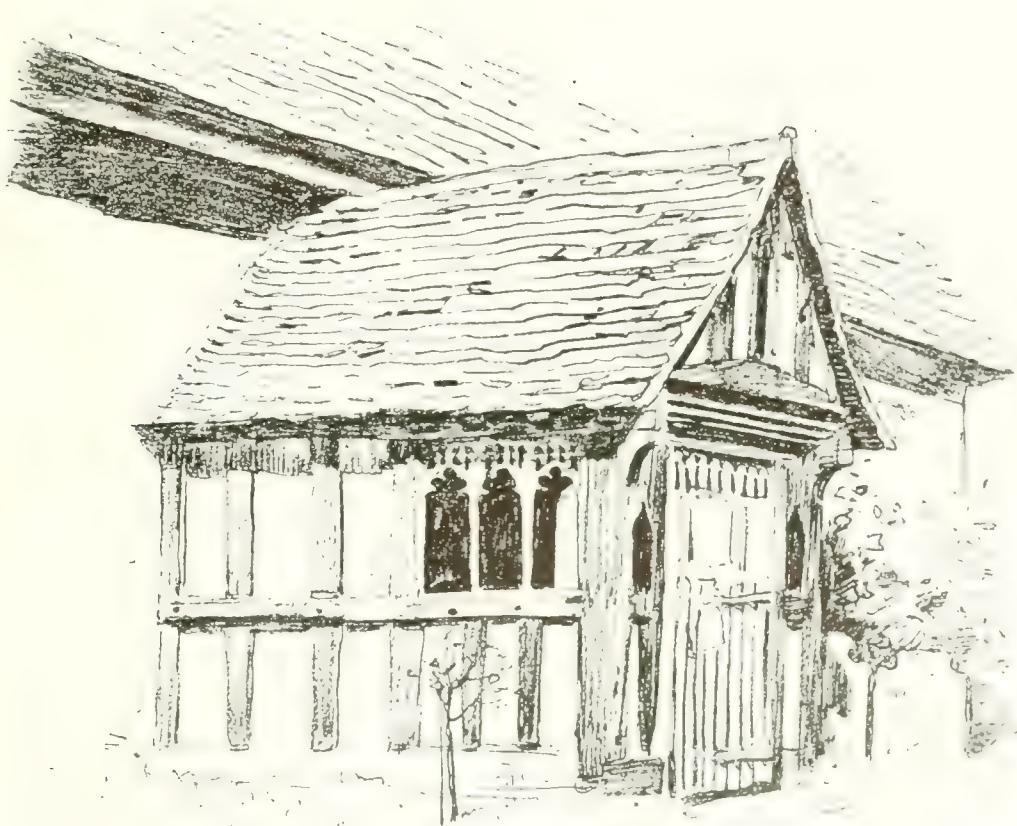
in all its completeness, but, alas, the timber portions of both Nether Hall and Rye House have now vanished, and it is only owing to the excellence and strength of the brickwork that their respective gate-houses have not also shared the same fate. In 1773 an attempt was made to pull down Nether Hall gate-house, at the time of the demolition of the ancient dwelling of the Colts, but, like at Colchester Castle, the vandal endeavour proved so costly that it was abandoned, and the gaunt towers, with their eyeless sockets of windows, still look out over what is a particularly fertile and well-wooded slope rising up from the Essex marshlands. The brickwork is of a peculiarly brilliant red, embellished with geometrical patterns, and the summit of the building is finished with a series of cusped machicolations, while a course of similar character appears on the lowest story. It is probable that some of the crumbling antiquities in the museum at Rye House were removed from this deserted mansion. The Colts, the former possessors, are now gone, but their rebus, a colt's head, with other significant devices, may still be seen by the curious who venture aloft in the ruined structure.

To close our brief itinerary, we will take two representative examples of seventeenth-century domestic architecture. The first of these is a house in Queen Street, Great Yarmouth, Norfolk, which has on its façade the date 1659, and formerly bore the sign of the Golden Anchor Inn.

The other, the Fountain Inn, Deal, Kent, is a typical



Fifteenth  
Century  
House  
New  
Zealand  
S. J.  
Colgate, Tex  
1910

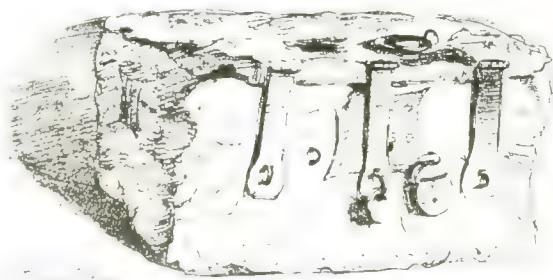


Vietnam



and a resort with wooden galleries overlooking Devil's Dyke. But at present the prevailing craze seems to be for cottages, and, as these are not always obtainable, it was thought that the presentation of a few examples still standing within easy reach of the city might be desirable. In measured drawings the aim

of the architect often seems to be that of representing the timbered structures as they should be rather than as they are. In the illustrations to this article, however, it has been the especial care of the artist to depict the buildings as they actually exist at present, and to trust to the eye rather than to the imagination.

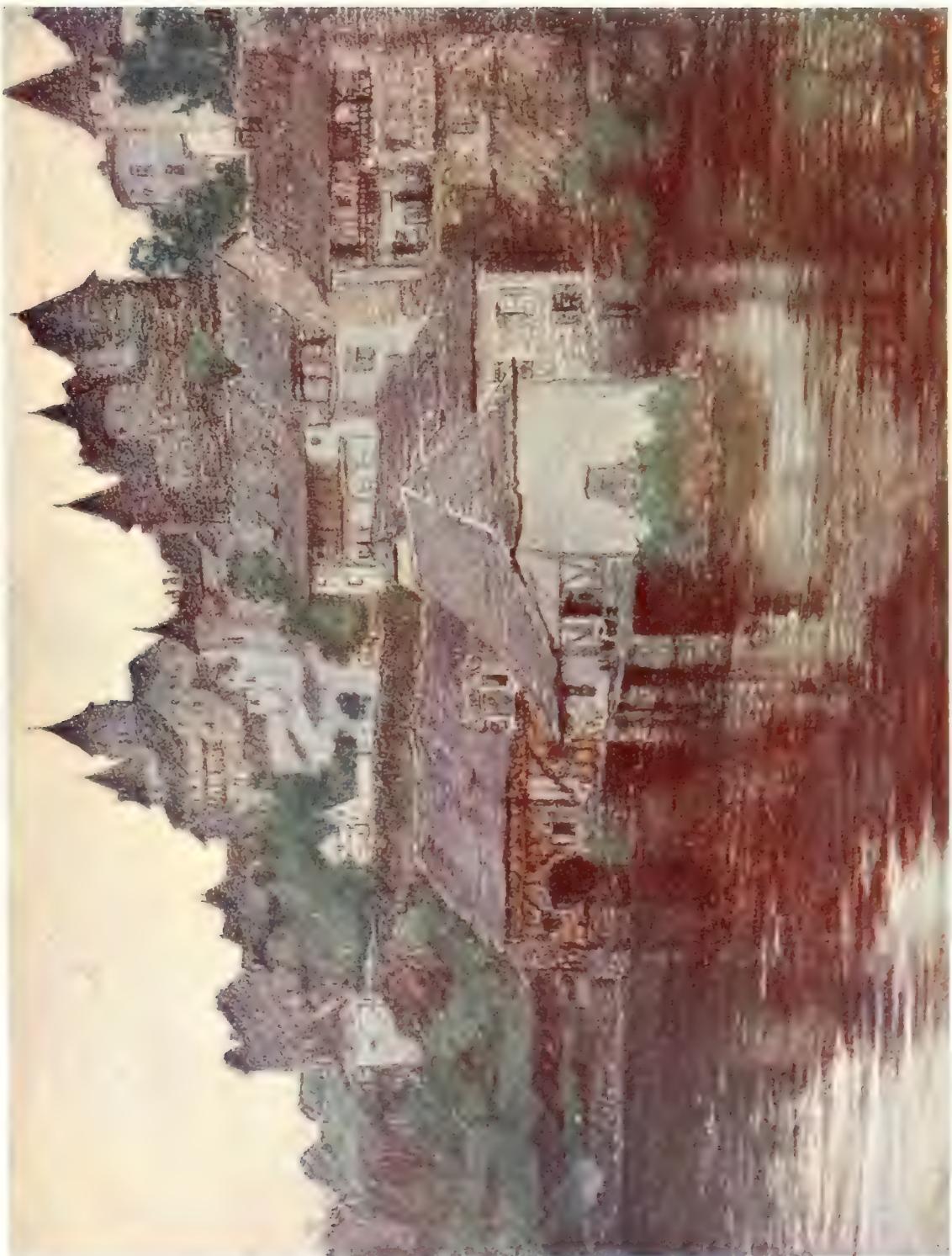


THE REEDING COTTAGE, READING, BERTHOLD MAYER, DRAWINGS AND ENGRAVINGS

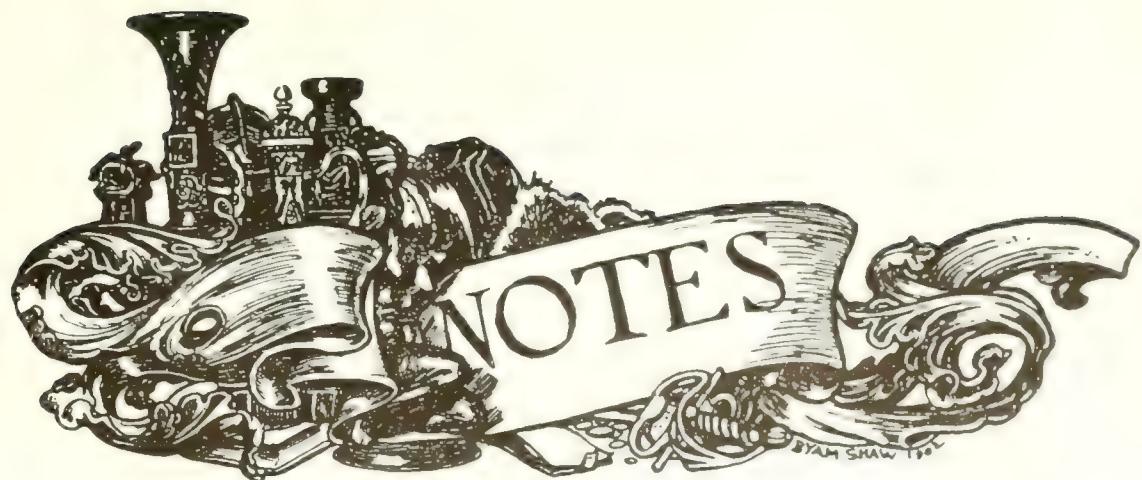
1872

Castello di Amalfi, da sinistra la Torre del Lavazere e il Castello Superiore.

Castello di Amalfi (H. C. Bond, Devon)







It was Victor Hugo's imagery that depicted in the *Les Miserables* a little Spanish Infanta standing beside a fountain in the Escorial gardens, her face buried in the depths of a rose whose colour matched her cheeks, and as she toyed with the flower the breeze of evening loosened its petals. One by one they fell into the basin, where the wind-tossed waters carried them hither and thither like disabled hulks. "What does it mean?" asked the child, wondering that the bare stalk was all that remained of her flower. "Madame," answered the duenna,

**The Armada  
Medal**

"to princes belong all that is on earth, save only the

wind." This mighty factor helped England in her need, and, like the rose-leaves amidst the waves, so a few disabled hulks were all that remained of that invincible Armada, with her 120 galleons, her 30,000 men, and the flower of the Spanish nobility.

The large silver medal here shown was struck to commemorate the event. A picture of Queen Elizabeth, resplendent in ruff and jewels, occupies one side, and on the reverse is the representation of a ship surrounded by a stormy sea and sky. This rare specimen is now in the possession of W. R. Parker-Jervis, Esq., at Meaford, Stone, Staffs. He inherited it from his aunt, Lady Forester, who left it with the



the Queen's life is given as follows:

"Given to Lady Worcester by Sir Harry Rescher, who received it from Mme. de la Motte, in the Louvre, at the time of the Battle of the Pyrenees, when given to Lord Uxbridge after the battle of the Austerlitz. In a rare book at Woburn Abbey there is a description of this medal saying it was given to the admirals and commanders in the engagement, and worn as a badge. There is no picture of this medal in the book, but in an engraving of another medal of older date there is precisely the same border as on this one. There is no shadow on the face of Elizabeth in a portrait left by her at Woburn, or in the picture on the medal. It is a fact that she disapproved of a shadow being cast upon her."

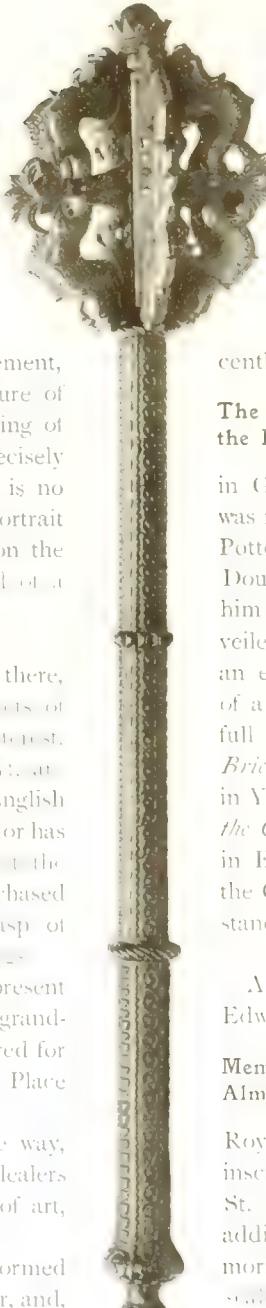
It is comforting to know that here and there, in the great track perhaps of objects of historical interest, there are still some articles of great historical interest. A Dauphin's Mace well known as a masterpiece owned and retained by English families. The ubiquitous American collector has long been puzzled over the fact that the discovery of the superbly wrought and chased Dauphin's mace illustrated brought a gasp of admiration from all collectors.

This unique piece descended to its present owner, Miss Ida Lees, from her great-grandfather, Sir James Caldwell, G.C.B., who lived for many years, after leaving the army, in the Place Vendôme, about 1830.

The early part of last century, by the way, formed a halcyon period for collectors and dealers alike; few knew the value of any object of art, and fewer cared.

Obviously this "royal bauble" had formed part of the loot during the Reign of Terror, and, like many other possessions of the French aristocracy, had been hawked about the streets of Paris, and sold to the first bidder—and a foreigner at that! The total length of the mace is about 22 inches, though the photograph gives the appearance of greater length; its weight is 7 lbs. 9 oz. The wings of the mace are formed of dolphins, tail to tail—the Dauphin's insignia from time immemorial. The apex of the

The metal proves to be a particularly hard bronze, brought by age to a deep tone. The ornamentation of the handle forms a pleasing roughness to the grip.



A DAUPHIN'S MACE

tapering very slightly from foot to head, and divided into three sections.

Several other unique pieces were acquired by Sir James Caldwell in France during his residence, including a superb two-handed, broad-bladed sword. These have descended, like the mace, to Miss Ida Lees, who lives a retired life in Sussex.

In this age of the potter, when recently public attention has been drawn to

**The Age of the Potter** Staffordshire, London must not be overlooked, for Southwark can boast of a worthy potter in George Tinworth, who for nearly fifty years was modeller and sculptor at the Royal Lambeth Potteries, where, encouraged by Sir Henry Doulton, he fathered works of art which made him famous. Dr. Edmund Gosse recently unveiled in the Cuming Museum, Walworth Road, an excellent specimen of his work in the form of a panel wrought in terra-cotta, the figures in full relief, its subject being, *The Jews making Bricks in Egypt*. Tinworth created the reredos in York Minster, and produced the *Descent from the Cross*, which work Dr. Gosse believes to be in Edinburgh. The beautiful workmanship in the Guards' Chapel at Wellington Barracks also stands to the credit of Tinworth.

A COMMITTEE of eminent men, including Sir Edward Poynter, P.R.A., has been formed for the purpose of honouring the **Memorial to Alma-Tadema** memory of the late Sir Lawrence Alma-Tadema, R.A., O.M. The Royal Academy has undertaken to provide the inscribed slab to be placed on his grave in St. Paul's Cathedral. It is proposed that, in addition to this, there should be a public memorial in the form of a bust of the artist. The scale and character of this memorial would depend on the subscriptions received.

AFTER over forty years spent in the service of the British Museum, Mr. A. W. K. Miller, Keeper of Printed Books, recently retired. **Retirement from the British Museum** Mr. Miller stated that the most important work on which he had been engaged during his period of service had been the printing of the Museum Catalogue, and one of the most interesting additions to the department in later days the Hatt Bequest.

Wagner Relic

A WAGONETTE sold recently for £17. It took the form of a grey felt hat, the last worn by him when in Italy, and left by him to Signor Conte Alberti, as authenticated in a notarial document.

Frank Brangwyn

Mrs. FRANK  
BRYAN WYN, the  
President of the  
Royal Society of  
British Artists,  
recently com-  
pleted a picture  
fifty feet long of  
King John signing  
the Magna  
Carta. He is  
now engaged in  
painting eight large canvases for one of the Courts of  
Honour at the Panama Exhibition at San Francisco.  
The subjects chosen are the four elements.

By a general act of provincial legislation the Victoria and Albert Museum has just come into

## The Studley Bowl

The Studley  
Bowl

possession of one of the most  
beautiful existing examples of a  
mediaeval English craftsman's work,  
the silver-gilt covered bowl formerly at Studley Royal  
Church, near Ripon. Mr. Harvey Hadden, the  
donor of this splendid gift to the nation, has for some  
time past shown his interest in the building up of a  
worthy representation of English silversmiths' work  
in the museum, and by the donation of this superb  
object he has endowed the collection with an example  
of which the importance can hardly be over-estimated.

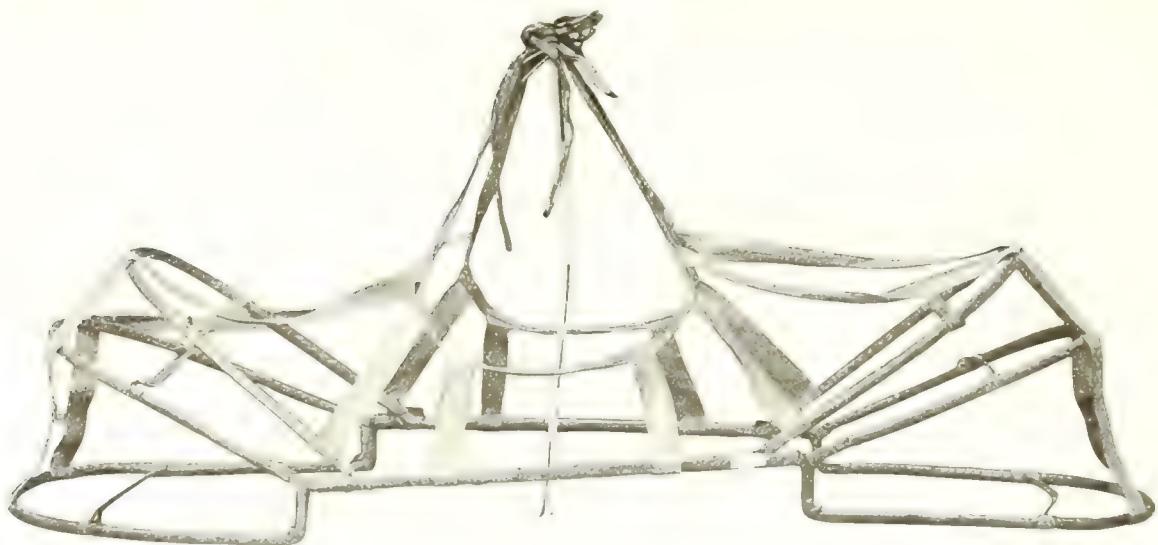
The form, proportions, and decoration of the Studley bowl are alike admirable, and illustrate to the full that instinct for beauty possessed by our English craftsmen of the Gothic period, which to us of a more mechanical age seems inspired. Its most remarkable feature is the chased and engraved decoration with which the surface is covered, consisting of leafy wreaths that form, both on bowl and cover, what has been happily termed "a sort of tree of knowledge" fastened to the vessel.



Robert Gaytenby, "unum collok pece argenti cum scriptura A B C in coopereculo" (*i.e.*, a silver bowl with the A B C inscribed on the cover), apparently a bowl of a similar kind. It is clear, from the description of it, that this other Yorkshire bowl was a piece of domestic, and not ecclesiastical, plate, and there is no reason to suggest any different origin for the Studley bowl.

The bowl was examined and discussed four years ago by the Society of Antiquaries, and is fully described and illustrated in Mr. Jackson's *History of English*

A faculty for the sale of the bowl for the sum of £3,000 was granted about a year ago, and at the time was the subject of some discussion. By the decision of the Chancellor of the Diocese, the power to sell was made conditional on the object being acquired for the national collection at the Victoria and Albert Museum, a condition which goes far to meet the claims of objectors, and one which it may be earnestly hoped will be observed as a precedent for any similar case in the future. It remains to be stated that the acquisition of the bowl was rendered possible by the kindness of another friend of the museum, Mr. C. J. Jackson, F.S.A., who with the utmost readiness advanced the sum required during the interval which has elapsed, and by whose



A FARTHINGALE.

resolution at the outset the proposed copy accomplished took shape.

Mr. Harvey Hadden's splendid generosity in enriching the national collection with so magnificent an object will be fully appreciated by every lover of English art. Perhaps it is not too much to hope that his stimulating example may be the means of prompting similar action on the part of others who are concerned for the preservation in this country of the still existing relics of old English craftsmanship.

THE pedigree of the farthingale is a long one : its history and the allusions in contemporary literature to the extravagance of its various forms world in a volume. Called *la Farthingale* in French, *vertugale* or *vertugade*, it was the progenitor of the *farthingale* and the *crinoline* of the nineteenth century. In its most extreme it cannot be more aptly described than by quoting the words of *St. L'Estoc-Coueroy's* *Maniere de Vire*:

writes of the portrait of his great-great-grandmother. She appeared to "stand in a drum wearing her farthingale." This would be one of the "wheel" farthingales in which Queen Elizabeth is attired in some of her best-known portraits. Occasionally the ornamental pleats, radiating from the waist and greatly assisting in its apparent slimness, resembled the spokes of a wheel.

The wearer was first laced at the back into her tight-fitting underbodice or corset, then the farthingale or false hips were tied with ribbons about the waist: over this two or three voluminous linen petticoats or skerls were worn, before the embroidered undergown was put on and the overdress of rich silk or brocade.

The stiffness and formality of these architectural dresses, as they have been called—these structures of velvet, taffeta, and whalebone—are adversely commented upon by Monsieur Quidelat: "Lorsque les vêtements deviennent de l'architecture ils cessent d'être des vêtements, et alors la mode est absurde, et



FIG. 10. STONE CUP AND PLATE FROM THE SANTINI COLLECTION. ALBETI, TOS.



de la mode à la hauteur d'un mètre et demi, et a produite des vêtemens de court d'autre chose que de soie.

The (12) Monsieur Quincampoix did not approve, the elegance of the farthingale was undoubted. Worn at the height of fashion during a hundred years, and even when its popularity declined it made its reappearance in a slightly different form within a decade.

Probably the monstrous mode owed some of its success to the fact that it enabled the wearer to make a great display with simple, almost mechanical, means. The costliest embroideries were displayed to great advantage.

#### FARTHINGALE IN IRON

says Davenant in 1630. Rich stuffs set out with the farthingale made a most imposing effect, and for this reason it was invaluable for court dresses. As the costumes of royalty are the model for all whose means or credit are sufficient to enable them to imitate, the farthingale fashion was slow in waning. Even as late as the French court of Louis XIV. May 3rd, 1683, "The Queen (Catharine of Braganza) arriv'd with a traine of Portuguese ladies in their monstrous fardingals."

Stubbs, in his grumbling gossip, gives us a very fair idea of what these garments must have been. "The gowns be no less famous than the rest, for some are of silk, some of grogram, some of taffeta, some of scarlet, and some of fine cloth of ten, twenty, or forty shillings the yard (two pounds of the money value of the reign of Elizabeth): but if the whole garment be not of silk or velvet, then the same must be layed with lace two or three fingers broad all over the gown, or else the most part; or if it be not so, as lace is not fine enough now, then it must be garded with great gards of velvet, every gard four or five fingers broad at the least, and edged with costly lace. And as these gowns be of divers colours, so are they of divers fashions, changing with the moon, for some be of the new fashion, and others of the old; and as these gowns be of divers colours, so are they of divers fashions, changing with the moon, for some be of the new fashion,



IN A SET OF LINEN AND IRON SUPPORTS TO THE FARTHINGALE

shoulders like cow-tails. Some have sleeves much shorter, cut up the arm, drawn out with sundry colours, and pointed with silk ribbands, and very gallantly tied with love-knots—for so they call them;

some have capes reaching down to the middle of their backs, faced with velvet, or else with some fine wrought taffeta at the least, and fringed about very bravely, and some are plaited and crested down the back wonderfully, with more knacks than I can express.

In *Satire*, written in 1599, a woman of fashion is spoken of as

"Playing at cards, yet when she takes  
Her hand with a farthingale, it hangs."

The farthingales illustrated are of bent wood and iron respectively, the supports being bound and covered with linen. That with the tapes shows at a glance how these fashion cages were adjusted.

The beautiful court dress of black brocade shot with gold is of Spanish origin of about 1650. It is specially interesting as showing exactly the style of dress worn by the Infantas of Spain in their numerous portraits painted at that time by Velasquez.

The richness of the brocade is greatly enhanced by the splendid embroidery, executed entirely in gold thread, laid down and sewn on to the material itself. Hand-made gold lace of simple pattern is worn at the neck, and rich Venetian or Spanish point in flax thread is used for the cuffs. The beautiful and elaborate sleeves, "cut up the arm," like those described above, might well serve as a model in the Rue de la Paix to-day. The elaborately dressed hair, with large feather ornaments, serves to balance the hugely outstanding skirts.

Two interesting gifts, one of which is especially valuable, have just been made to the birthplace of

Dr. Johnson and the Corporation  
Johnson and  
Byron Relics  
Museum at Lichfield by the Rev.  
W. J. Houlgate, of Fleetwood,  
Lancashire, a native of the Midland cathedral city. One is a large, handsome teapot which formerly

belonged to Dr. Johnson. A Mr. Feary, who was born in 1704, twenty years before Dr. Johnson's death, lived in Bird Street, Lichfield, and the teapot came into his possession about 1794, some ten years after the doctor's death, and was one of his most cherished possessions for

a period of forty-seven years. In 1841 Miss Page, who had been in Mr. Feary's service for eleven years, was married to Mr. Houlgate, of Lichfield, and Mr. Feary's wedding gifts to his faithful servant included Dr. Johnson's teapot. Mr. Feary died in 1842, at the age of 78 years. On the death of Mr. Houlgate, sen., in 1886, the teapot passed into the possession of his son, the Rev. W. J. Houlgate, so that it has been in the possession of his family for 71 years, and cannot now be less than 137 years old.

The other gift, though not so valuable, is equally interesting. It came into the possession of the Rev. W. J. Houlgate, mother in a most curious fashion. Mrs. Houlgate, sen., happened one day in July, in the year 1844, to be standing at the door of a temperance house kept by her in Bird Street, when a lady passer-by entered into conversation with her. After a few desultory remarks, the lady said, "I see you keep a temperance house. Well, next week I shall be round again in my carriage, and I will then bring you a small article which may be of some little use to you in your business." The following week this promise was



DR. JOHNSON'S TEAPOT.



DR. JOHNSON'S TEAPOT.

made up in her carriage and she said to Mrs. Houlgate, "I have a small article adding, "As you do not know who I am, I will interest you to know that I am Lord Byron, the poet, from whom I have been separated now for many years. Keep it

for my sake." Wishing Mrs. Houlgate "good-bye," her ladyship then drove away. On the death of Mr. Houlgate, sen., this relic of a troubled life also passed to the Rev. W. J. Houlgate, and it has now been in the possession of his family for the past 68 years.

In the possession of Mrs. Hallett there is a very interesting miniature on ivory of Our Saviour in a small silver frame, measuring  $2\frac{1}{2}$  inches long.

#### An Interesting Miniature

by Marie Antoinette on the scaffold to her confessor, the Abbe Edgworth. It is very beautifully painted, the work of Correggio, and on the back of the little silver frame are the words —

OPEN — AND — SEE —  
WHAT — WAS —  
IN — MY — HEART —  
D. V. W.  
C. —

The translation is not  
very exact, but it is  
"There is no pain like  
My pain,  
But My patience  
With  
To your Highness,

## Bucks. Lace

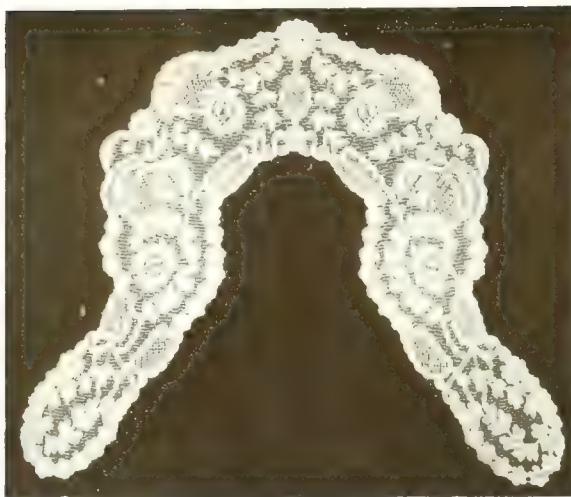
Lace and English lace industry during the second half of the nineteenth century and its partial preservation through the efforts of the various lace associations organised by charitable ladies is fairly well understood by most people interested in lace. What is less well understood at the present time is the extent and nature of the revival which is taking place and the practical difficulties connected therewith. I am speaking now of the Buckinghamshire lace district, which comprises parts of Buckinghamshire, Bedfordshire, Northamptonshire, and Huntingdonshire, though much of what I say may refer also to the Honiton lace district in Devonshire.

There is a considerable body of women throughout the district who have never given up lace-making, and there are a very great number who have taken to lace-making again during the last three or four years, not having worked at it since their girlhood. These latter are considerably astonished at being told that they must make what they call the "old-fashioned lace," which means the point-ground made by their mothers and grandmothers. Most of them have had no training as children in the lace school.

We now come to the real difficulty of the situation.

During the last few years,

married women with time on their hands have been learning lace-making from their mothers, but not having been trained as young children, they cannot make much headway with the fine close point-ground laces. There are a few brilliant exceptions, but most of them want to do coarse, easily-made laces, and the prices of these are not to be expected. It is impossible to turn the old girls to the lace-making in the old lace schools, because they are obliged to go to the village elementary school. It is impossible to keep the girls at home and teach them lace-making when they leave school, as it will be so long before they can earn enough



COLLAR-POINT-GROUND LACE FROM AN OLD DESIGN

education committees ever consider such a possibility? Is this beautiful art of fine point-ground lace-making to disappear in the interests of very elementary education?

Through a loan sanctioned by the Local Government Board, Exeter has been able to acquire and to

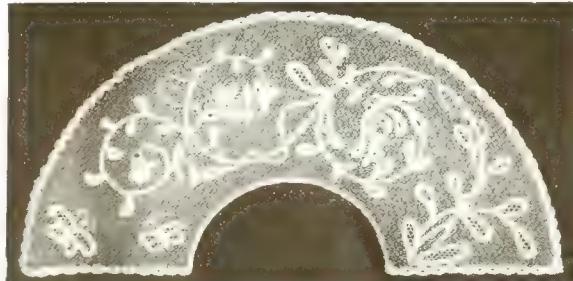
Priory of  
St. Nicholas

set about the restoration of the ancient priory of St. Nicholas.

The foundation of the priory has been clearly traced to William the Conqueror, and the present remains are a good example of massive Norman work.

#### Memorial to Andrew Lang

It has been decided to perpetuate the memory of the distinguished *litterateur*, the late Andrew Lang, by the erection of a tablet and medallion in the Free Library of Selkirk, his native town. This well-known man of letters was a contributor to this publication.



COLLAR-POINT-GROUND LACE FROM A LACE IN THE MUSEUM

MR. CECIL DAVIS, chief librarian of Wandsworth Public Library, recently read a paper on "The Brasses of Gloucestershire." He said that these interesting memorials, which numbered under a hundred, and covered a period of about three centuries, were to be found scattered about the county.

#### Lambeth Palace

THE King and Queen recently dined in the Guard Chamber of Lambeth Palace, whose walls are hung with a collection of portraits of the Archbishops by

to keep themselves. The industry is an excellent one for married women in their spare time, but is not good enough for untrained girls before marriage. Since we cannot go back to lace schools, would it not be possible to effect a compromise? Dare we suggest giving up two hours a day of school-time to teaching girls lace-making, with the idea that they could take it up as a trade after their marriage, or if compelled for any reason to stay at a home? Would county

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PIN-PRICKED PICTURES

THE WORK OF FRENCH PRISONERS

many famous painters. The original roof of the fine apartment, which dates back to 1424, still remains untouched. In Archbishop Laud's time there was sufficient armour there for two hundred men.

THE above illustrations are a pair of pin-pricked pictures, all the work of French prisoners, and are formed, for special paper appears to have been used. By "nicking" some of the surface up with a pin, and numerous perforations by the same simple tool, and the introduction of a little judicious colouring, a most charming effect is produced. Much patience and artistic skill must have been exercised in their production. I obtained them at Canterbury, and was informed that they had been made in the city.

MR. THOMAS H. MAWSON, special lecturer in landscape design at Liverpool University, has been commissioned by the King and Queen of Greece to clear away the hovels and slums which have grown up round the ancient ruins. The work will also include the making of new roads and boulevards, and the laying out of public parks and gardens.



SULGRAVE MANOR, which was the subject of an illustrated article in the July number of *THE CONNOISSEUR*, was recently visited by the Duke of Teck and a party representing the Board of Management of the Anglo-American Peace Centenary Committee, who lately purchased the ancestral home of George Washington. A thorough inspection of the house was made under the guidance of Mr. Reginald Blomfield, R.A., the architect, who examined the buildings from the archaeological as well as the architectural point of view. It was found that many repairs and extensive alterations were necessary. An earnest appeal for funds for the endowment of the manor is made by Mr. H. S. Perris, Secretary of the American Peace Committee, Central Buildings, Tothill Street, Westminster.

THE law in France, which empowers the Under-Secretary of State for Fine Arts to declare a building belonging to a private individual a work of historic and artistic interest, therefore, as under State protection, the owner receiving an indemnity, is first to be applied in regard to the ancient church of Villesalem, in the Vienne. This church is remarkable for its fine stone carving.

**State Protection  
of Historic  
Buildings**

COL. HENRY VAN ENGLISH BENTINCK, M.P., who presided at the recent annual meeting of the Peasant Arts Fellowship, a movement which was gaining recognition in all parts of the world, said that their object was to get back for the people the pleasure in their work and the stimulation of mental activities that it had afforded before the growth of unrest, which was the result of turning men into machines.

A LARGE stone discovered in a wall of Grove House, Southsea, proved to have originally formed part of the keystone at the entrance gate of the citadel at Quebec, when it fell into the hands of the British in 1759. The Principal of St. John's College, which Grove House now is, has presented the stone to the Canadian Government. The Mayor of Quebec has gratefully acknowledged the gift.

TWO silver bowls, replicas of a famous bowl dated 1751, in the possession of Earl Spencer, were presented at Northampton to Lady Adelaide Spencer by the women of that town. While at Althorp her ladyship was presented with two candelabra of the Queen Anne period.

RODIN, the famous sculptor, has offered to France all his works still in his possession, and his collection of Greek, Roman, and Egyptian art, on condition that this museum should be placed in the Hôtel Biron, and that he should be appointed curator of it for life. The Under-Secretary for the Department of Fine Arts announced in the Chamber of Deputies that he would shortly introduce a bill to facilitate the formation of a Rodin museum.

THE lighting of picture galleries, a subject of interest to all those who are remarking that all agreed on the principle that for art galleries there should be a large amount of light, the wall-space above the pictures was of very great importance. Neglect of this was illustrated in the Turner room of the Tate Gallery, where the walls above the pictures were bright red. A studio should have a skylight facing north, and artists would be well advised to take advantage of the

A CINERARY URN, the size and contents of which show it to be approximately of the date 1,000 years B.C., has been found at Dedham, Essex. This An Urn 1,000 B.C. large earthen vessel has an over-hanging rim, and the ornamentation of herring-bone pattern is of excellent workmanship. In an old house at Ayr another discovery has been made, and this find consists of 683 coins, mostly silver,

THE Marchioness of Londonderry presided at a meeting of the London Council of the Royal Irish Industries Association. Attention was directed to the Paris Arts and Crafts Exhibition, and on Lady Londonderry's motion it was decided to send notices to all the members informing them that examples of Irish handicrafts should be sent to the Imperial Institute for a selection to be made by the Board of Trade Committee of those to be sent to Paris for exhibition at the Louvre.

THE Glasgow Corporation, on the proposal of their Art Galleries Committee, have decided to offer 400 guineas for a painting representing some incident, or the spirit of some epoch, in Scottish history. This was decided after the discussion of the arrangements for celebrating the 600th anniversary of Bannockburn.

MR. W. WOODING STARMER, the authority on bells and bell music, said, in the course of a survey on "Paul's Jacks" "Chimes and Chime Tunes," that before the introduction of chimes, which were in common use by the middle of the fifteenth century, mechanical figures were employed for striking the hours and quarters. Even before 1298 there was a clock at St. Paul's with a set of such figures, known as "Paul's Jacks" in Dekker's day. Jacks were in use some time before the introduction of clock dials. In all probability quarters were first struck on a single bell by an armoured jack, battle-axe in hand, and later on by two jacks on two bells.

AT the Royal Institute of British Architects Mr. Reginald Blomfield announced, in the course of his presidential address, that, with reference to the royal gold medal for the current year, the council proposed to admit to His Majesty the services of M. Jean Louis Pascal, member of the Institute of France. The President regretted that the study of old work appeared to attract their students less than it had done, and he warned them of the danger of relying upon draughtsmanship rather than on solid design. One step had been made in the attainment of genuine architecture, and that was that they had learned to think in terms of architecture.

"LEAD was the most characteristic metal in English architecture, a fact which was fully proved by its use for so many and various objects from the twelfth to the end of the eighteenth century," said Mr. Lawrence Weaver, F.S.A., in his lecture on "English Lead-work." Lead was generously used to cover church spires, and the lecturer made many references to Wren's churches. A humbler application of the metal was to be found in rain-water pipe-heads and cisterns, a large number of which had fortunately been preserved, and form fine ornamental details of many a country mansion. Lead garden figures were popular in the eighteenth century.

### An Armorial Plate

AMONGST the valuable china contained within Thorpe Hall is a single plate on which are painted the arms of the Willoughbys of Wollaton, in Nottinghamshire. The china is Worcester (Flight & Barr). The border is a rich green, with an edging in gilt. The arms, which are in proper heraldic colours, are:—Quarterly, 1st and 4th, or, fretty, az., for Willoughby of Parham; 2nd and 3rd, or, on two bars, gu., three water bougets, arg., two and one, for Willoughby of Middleton. Crest, the bust of a man, couped at the shoulders, and affronte, ppr., ducally crowned, or. Supporters: Dexter, a pilgrim or grey friar in his habit, ppr., with his beads, cross, etc., and staff in his right hand, arg.; sinister, a savage with club in his exterior hand, wreathed about his temples and middle with laurel, all ppr., each supporter holding a banner, gu., fringed or, ensigned with an owl, arg., gorged with a ducal coronet, collared and chained, gold, the owl being the crest of Willoughby of Middleton. The motto: *Verite Sans Peur.* The coronet is that of Lord Middleton, the representative of the Willoughbys of Wollaton, and who, also in the male line, represents the ancient family of Willoughby de Eresby, whose honours are held by the Earl of Ancaster through female descent.



IN A NICE PLATE.

century. The spirit of vigour, the loss of the spirit in the State, which led to the interneine wars that let in the power of Macedonia, was reflected in Greek art by the substitution of the hu-

eroic element. The genius of Scopas, dealt with the work of Praxiteles, and next of Lysippus, with whom is associated Alexander the Great.

whose conquests Greek art was carried into the Far East.

ANOTHER ARMORIAL PLATE  
the total destruction by fire of Whitekirk Church, in  
the Ancient Church of Scotland  
and contained some interesting old  
scriptural books, including a very rare old Bible.

"The Hafferdier" by Tiepolo, which was presented  
to the Royal Institution in 1845, and ultimately passed to  
the National Gallery. *The Hafferdier*, which was for a long time in the possession of the late Lord Blantyre,  
measures 79 in. by 51½ in. The Edinburgh Gallery authorities are endeavouring to obtain the picture from  
a M. Brunner, in whose possession it now is.

THE Victorian era can boast of few living men of fame in this age of unrest and modernism, and the world of art has just recorded "Driving the Pilot" cartoonist, Sir John Tenniel, who

SIR CECILIE ANDERSON, at the British Museum, with Greek Sculpture  
whom the principle of the great style of Pheidias was made more accessible. Polycleitus's work had something above the figure before him, but not the dignity of Pheidias. The Transition came with the fourth

in His MAJESTY'S service after which he studied at the Royal Academy, and became a member of the Royal Water Colour Society, and in the Pecking Glass Society, where he is known to have excelled to need recitation.

CHARLES DODGSON, the son of Rev. Charles Baptist Tenniel, and was born at Finsbury on June 1824. He was a student at the Royal Academy Schools, and afterwards at the Clipstone Street Art Society, where George Keene was his master. The anatomical lectures of Dr. Rogers and his studies at the British Museum were of considerable service to him, and in later years. In 1851 he was invited by Mark Lemon to become a member of the staff of *Punch*, and "A Mad Tea-Party" in London, the first cartoon was published in 1852.

CHARLES DODGSON, the First Commissioner of Works, in a memorandum attached to the report of the Inspector of Ancient Monuments for the year ending March 31st, 1913, stated that the hands of the Commissioners of Works over ancient materials were strengthened by the passing of the Ancient Monuments and Archaeological Areas Act, which "introduces a new era in the history of the preservation of ancient monuments." "The Commissioners," he said, "are bound by the memorandum states, "of exercising these arbitrary powers without good cause, but they would be failing in their duty if they allowed any gross cases of neglect or

The number of monuments under the care of the



OLD CARD COUNTERS

**Old Card Counters**  
CARD COUNTERS, made of mother-of-pearl in the forms of fishes, circles, etc., were familiar objects thirty or forty years ago, and a good many examples of them still exist. The set of card counters of which examples are here illustrated belongs to an earlier period, probably the latter end of the eighteenth century. The counters are circular discs of mother-of-pearl, nearly 3 inches in diameter, and the upper surfaces are slightly sunk in order to protect the figures painted upon them. These figures represent

kings in every case. Each wears a crown, and each carries a sword in the right hand. The doublets, or body garments, vary in colour. On the counters which bear the spade it is dull red; on hearts, blue; on diamonds, green; and on clubs, bright red. Four counters are made to fit into each of the flat circular boxes, of which examples, with delicately pierced and incised lids, are also shown in the photograph. These boxes, which are beautifully formed and finished, measure 1½ inches across. Card counters of this type, especially in such well-preserved condition, are of great rarity.

MR. ALLEN S. WALKER, in a University of London Extension lecture, said that the architectural significance of the two Crusaders' churches in London—the Temple Church and St. John's—was that both of them exhibited the change in style from the Norman to the Gothic, supporting the theory that we are indebted to the Crusaders for this important transition.

## Notes

REYNOLDS's famous picture of *Mrs. Payne-Gowen applying her child's stockings*, which has been reproduced in every form and method.

### Our Plates

has given her a greater posthumous fame than ever she enjoyed in her lifetime. It was painted about the year 1778. The drawing by John Downman, R.A., of the same lady, which is illustrated in our present issue, from the fine translation by Carle Dupont, was painted four or five years later. It is probably the last portrait of the fair sitter, for she died in 1785, at the early age of twenty-seven. She was of American origin, being daughter of Oliver de Lancey, of New York, who lost a large estate through remaining loyal to the English government during the period of the revolution. Philadelphia de Lancey married Stephen Payne, who assumed his mother's name of Galwey on inheriting her estate of Tofts, in Norfolk. The two children represented in the drawing were the only issue of the union. The boy, Charles, who grew up to be a youth of uncommon talents and high promise, joined the army. He died in his nineteenth year, as the result of an unfortunate accident. Returning from a masquerade to his lodgings in Maddox Street, he left his candle burning after retiring to rest. The bed-hangings caught fire, and in endeavouring to extinguish the flames he was so badly burned that he died the next morning, April 19th, 1795. His sister, Charlotte, married John Moseley, Esq. The descriptions of the other plates in the number will be found in different columns; that of *Vue Générale d'Uzès et de la Cizeré (Côte Sud)*, from the drawing by Madame Emmeline Forel, in the review of *Voyage au Pays des peuples Romans* in THE CONNOISSEUR'S BOOKSHELF, and that of the *Celebrated Carpet from Ardebil* in the review of *Old Persian Carpets*, whilst the portrait of M. Catonne was described on page 107 of our last issue.

THE difficulties which attend endeavours to treat artistically the walls and ceilings of the various chambers in an elegant building are manifold, especially in our days when eugenists and other protagonists of a fine race of men have condemned various forms of home decoration which have been adopted for over a century.

The desire of the dweller is for harmonious and delicate colour-schemes, and a form of decoration is demanded which will not engage the use of poisonous substances and germ and dust collecting material, such as wall-paper. Medical and scientific knowledge no longer holds sway among the few, and the masses have made vast studies in education during the last decade; they are beginning to think in medical and scientific terms. One of the results of this

advancement of learning is the general recognition of the harmfulness of wall-paper, its undurability, and its waste of labour. Besides, the treatment of walls, apart from medical reasons, requires judgment and taste to set off particularly the pictures which depend so much on the background against which they hang. This question has only recently been raised in regard to the unsuitable colouring of the walls in one of the public art galleries. The general effect of wall-paper patterns is to diminish space, make rooms look smaller than they are, and not give the light and airy appearance which is so desirable, especially in sleeping apartments. This particular branch of art of house decoration has been solved by Hall's Distemper walls with Hall's Distemper friezes. It is a decoration that enables the sunlight to be let in at will, and furniture and pictures to be removed, because it never fades or changes colour; in fact, it is the most durable of all modern decorations, and is a thorough disinfectant and germ-destroyer. This distemper is made in a wide range of seventy colours, including rich dark as well as light shades. It sets the hardest of any article yet offered, and neither cracks, blisters, nor peels off, and is washable. It is simply applied with a whitewash brush, and dries with a soft velvety finish, which enhances the effect of fine furniture and pictures. Hall's distemper can well be recommended to all householders and comptrollers of both public and private galleries, while the small collector will be wise to use it on the walls of his curio and *objet d'art* room.

MR. F. W. POMEROY, A.R.A., in "A Talk on Sculpture," said that, in studying the different schools

of modern sculpture, they could not be struck by some national characteristics. In the English school, with some brilliant exceptions, there was a want of largeness of style, a lack of fire and vigour, and a poverty of invention. Alfred Stevens was the only man who stood out prominently in the middle of the nineteenth century. But anyone who had watched the course of English sculpture for the past thirty years would come to the conclusion that their progress had been marvellous. In the French school there was a tendency to the capricious, the sensual, and the meretricious. In German sculpture they found power and poetic feeling and largeness of style, but also frequent exaggeration and the want of grace and repose. In the best Italian examples there was much fire and poetry; but they had descended to commercialism in art. The Americans were rapidly coming to the front, and would, no doubt, soon have a fine school of their own.

### The Artistic Treatment of Walls and Ceilings

ON VIEWING large collection of curios and antiquities there is always in evidence a particular preference for certain things, whether Columns from the collector in question makes a hobby or business of it, and this focus of the attention leads not unfrequently to a sound knowledge of the particular objects. One has to study the collector closely; he has his whims and fancies, and his personality can often be read by the cognoscenti on an occasion when his collection of antiques and curios are placed before them. Mr. A. D. Narramore, of 77, Newman Street, W., has an unique and large collection of *objets d'art*, in which stonework occupies a prominent place. Every one knows the famous Inigo Jones, and his masterpieces at Hampton Court and various mansions in the district. Mr. Narramore possesses a massive stone doorway, beautifully carved, the work of this well-known genius. It came from "The Grove" at Twickenham, a house whose architecture bespeaks the period to which it belongs. Another piece of masonry of old days is a thirteenth-century fireplace which came from the historic castle at Northampton. But the things in Mr. Narramore's large and varied collection of antiques which specially engage attention are the two fine columns which came from Pope's Villa at Twickenham. The capitals are elegantly carved, and reveal the artistic taste of the famous poet. Other items of interest are the large oak carved beams, which are fit to adorn the ceiling of the dining-room of any mansion in the country. Mr. Narramore also has a large collection of Gothic linens, tapestries, stained glass, and to mention one of interest is a very old door which is said to have come from St. Albans Cathedral. It is a piece of work in which beauty and utility happily commingle. Mr. Narramore, with these requisites and a sound knowledge of domestic architecture of the great ages, undertakes to erect and furnish any chamber with the materials and objects of the period desired.

"The Evolution of Medieval Architecture" was the subject of Mr. Edward S. Prior's lecture to the students of the Architecture Faculty. He said that so long as they could pilfer columns from Rome, it appeared that builders were content to follow the style of the basilica, with its oblong form, pillars, arch, and apse. The supply failing, not having the mechanical

knowledge of the use of concrete, the masons were faced with difficulties. In default of stones big enough to carry the heavy walls

of the Roman style, builders hit on the device of introducing recessed upper arches, a plan that called for an abundance of shafts, the most elaborate outcome of which was the clustered pier of the English style. Durham was one of the earliest vaulted churches, and in the North of England the plan of transforming the wall into a series of arches was found necessary for obtaining light.

MR. J. P. BUSHE-FOX, speaking of the excavations of the Roman city near Wroxeter, said the principal discovery was a temple near Watling Street. Under the corner of the ambulatory they found a pot containing sacrificial bones from the foundation ceremony, such as were met with in Egypt; and, as far as Mr. Bushe-Fox knew, the only well-recorded case of foundation deposit in England. A large number of bronze and ivory objects were discovered, and no fewer than 1,300 nails, some of lead. The temple had probably fallen into disuse by the end of the third century. Among some five hundred coins found, in good condition, was one of silver of Carausius, the like of which was not to be seen in the British Museum.

THE massive iron gates belonging to the old house of Iron Gates Traquair, near Peebles, have never been opened, it is said, since Prince Charles stayed there during his abortive attempt to regain the Crown.

THE dwelling of the Six family, 511, The Heerengracht, close by the corner of the Vyzelstraat, Amsterdam, where is housed the most famous private collection of pictures on the Continent, is doomed, for the Second Six Family Chamber has given its assent to the plan for the widening of the thoroughfare, and the Six house is one of the buildings scheduled for demolition. In one of the living-rooms hangs Rembrandt's *Burgomaster Six*. This house is not the one of Rembrandt's *Jan Six*. When his portrait was painted in 1656 he was living near the New Market, and on his removal in 1667 he came into 511, The Heerengracht. Forty years later his second son, Jan, bought No. 465, and this was the family house until the close of the eighteenth century. In 1815 they came to the present building, which was built in the seventeenth century. An owner who purchased it in 1860 added a record price up to the floor in Antwerp, £10,000. Dr. Six's father, Mr. C. Anne Wm. Six, had his portrait painted by Rembrandt, which hangs opposite the Bedchamber. short before death, when he had two children, and the artist, Dr. Rembrandt, the son of the painter, painted the second boy, who died in 1870, to Dr. J. Six, Extra-Mural Professor of Aesthetic and美術, to the University of Amsterdam.



CELEBRATED CARPET FROM ARDEBIL, NW PERSIA  
DATE 1590 VICTORIA AND ALBERT MUSEUM  
*From "Old Persian Carpets," by G. C. and J. M. Thompson*





# NOTES & OR QUERIES

*The Editor invites the assistance of readers of THE CONNOISSEUR who may possess information required by Correspondents.]*

PAINTING No. 106 ("THE TRIBUTE MONEY").

DEAR SIR.—I send herewith a photograph of a painting, *The Tribute Money*, attributed to Titian. The size of the canvas is about 4 ft. 6 in. by 2 ft. 11 in. Can you tell me from the photograph if it is one of Titian's, or, failing this, to what school it might belong? It has been in our family for about one hundred and fifty years, and the history of the picture which has been handed down in my family is that one of our forefathers purchased it from a Huguenot French Count refugee. The picture is unsigned; but from the appearance of the head just showing on the left hand, and the age of the frame—which we know must be at least eighty years old, but in good condition—the canvas must have been cut down to fit the frame. The painting has never been restored, and is therefore quite original in that respect.

Yours sincerely, E. B. TURNER.

ENGRAVING OF COLONEL MACDONELL.

DEAR SIR.—May I ask if the following query is of sufficient interest to find a place in your columns?

I possess a small engraving of a portrait of Col. Macdonell (or Macdonald) painted by Anton Kaufmann at Rome in 1833. Can any of your readers tell me where the original is, and by whom it was engraved? The engraving is about 6 in. by 4 in., and shows Colonel Macdonell in full Highland dress, with a deer-hound and a dead stag at his feet.

I shall be most grateful for any information on the subject.

I am, yours faithfully,

MARY E. MACDONALD BENNETT.

UNIDENTIFIED PAINTINGS NO. 91, 93 AND 95.

DEAR SIR.—In your February issue, unidentified painting No. 91 is very like the style of Murillo, whilst No. 95 seems to be a Rembrandt.

Yours truly, C. V. RINDER (Vienna).

SILVER-GILT BISHOP'S CROSS (See No. 100).

DEAR SIR.—On page 243 of the December issue of THE CONNOISSEUR you give an illustration of a silver-gilt bishop's cross. May I remark that it is not





107 UNIDENTIFIED PORTRAIT

a Bishop's cross<sup>2</sup>. It is the Cross of the Order of Christ, instituted by King Diomis I of Portugal in the fourteenth century. This order of knighthood was outlawed by the kings of Portugal under the establishment of the Republican Government, and a similar order is still conferred by the H. R. S.

I am, dear Sir,  
Yours very truly,  
M. M. DE SAN  
FRANCISCO.

UNIDENTIFIED  
PAINTING

N. Y.—7 ANGUS.  
DEAR SIR.—I am enclosing herewith two photos of paintings which I have in my collection. One is a portrait of a man, and the other is a portrait of a woman.

Very truly yours,



108 UNIDENTIFIED PORTRAIT

UNIDENTIFIED PORTRAIT No. 109

DEAR SIR.—I am enclosing photo of a portrait of a gentleman. The original painting is very old, with no name, and I do not know who the artist was. Could you assist me in this direction, also is it of much value? Size of painting, 17 in. by 21 in.

Yours faithfully,

J. M. BARTLETT.



109 UNIDENTIFIED PAINTING

UNIDENTIFIED  
PAINTING No. 110.  
SIR.—I enclose a photo of a very old oil-painting on wood. The painting is 22 $\frac{3}{4}$  in. by 17 $\frac{1}{4}$  in. Its frame, carved and gilded, is 24 in. wide. The white on the photo is gold in the picture, and the small round black spots are holes made by moths.

I wish, if possible, to know if it is original

or copy, and who is the painter, and what it really represents.

Hoping to be favoured with an answer,

I remain, Sir, yours truly,

REV. GUY PACE SEADARO M.A.

UNIDENTIFIED PORTRAIT NO. 101 (MARCH NUMBER).

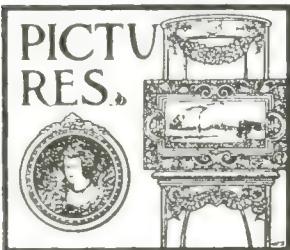
SIR.—The unidentified portrait No. 101 suggests to me the work of Benjamin Robert Haydon, who flourished at the commencement of the nineteenth century. This artist was very fond of *impasto* procured by the free use of a medium into which wax was introduced, and the handling of the portrait now in question, as well as certain mannerisms it possesses, resembles works known to have been produced by Haydon. A certain want of drawing about the back

of the head is often observed in Haydon's portraits, the artist, from defects in his eyesight, being obliged to use powerful glasses, which sometimes distorted his vision. Haydon revelled in large historical works in the "grand style"; but in reality disliked portrait painting, although he could have obtained a lucrative practice among members of parliament if he could have been satisfied to follow that branch of his profession. Among those who interested themselves in his aims were Sir George Beaumont and Mr. Hill, member for Hull. His large painting of *Christ raising Lazarus* was formerly in the National Gallery, but is, I believe, now removed to Plymouth, his native city. His picture of *Punch in May-time* has recently found a place in the Tate Gallery.—Yours faithfully, F. R.





In the dispersal of the pictures and drawings the property of John R. Clayton, Esq., deceased, which took place at Messrs. Christie's on January 31st, the most interesting items comprised several sketches and studies by that neglected genius, Alfred G. Stevens, the one



English follower of Michael Angelo whose sculpture is worthy to be classed with that of the master. The interest now taken in his work was shown by the prices realised for specimens which a decade or two ago would probably have made no more than a few shillings. Two *Studies of Figures*, in red chalk, brought £78 15s.; one of a *Woman Seated*, 9½ in. by 12 in., £110; a *Landscape Sketch*, and one for the *Figure of a Man* in the Wellington monument, £110 5s.; *Sketches of Figures and Studies of a Horse*, £110; *Two Figures*, £100; and *Two Figures and a Dog*, £80. *The Toy Boat*, a varnished box with four scenes painted in colour on the sides, *Cards and Dice*, £10; *A Kite*, £3.

The outstanding item of the collection of J. E. C. F. L. Powys-Keck, Esq., 30, Cadogan Square, sold by Messrs. Christie on February 6th, was one of the many portraits of *Henrietta Maria, Queen of Charles I.*, by Van Dyck. The present example, £1000, had been offered at £735 at the Hamilton Palace sale in 1882, now advanced to £1100. A *Portrait of a Child*, 9 in. by 7 in., by Van Dyck, £100; a *Portrait of a Girl*, 10 in. by 7 in., by Holbein the Younger, £100; and a *Portrait of a Girl*, 10 in. by 7 in., by Holbein the Younger, £100, each brought the moderate price of £84 at the Addington sale in

1886, now found even fewer admirers, and fell to a bid of £42; whilst *The Sisters*, 29 in. by 24½ in., by W. Bradley, a painter whose works are not unfrequently assigned to Lawrence, made £136. Of Mr. Reiss's drawings there may be mentioned the following:—D. Cox, *Richmond, Yorkshire*, 9½ in. by 14 in., £105; R. Thorne-Waite, *Half-way Home*, 22½ in. by 38½ in., £84; C. Fielding, *A Lake Scene*, 8 in. by 12 in., £89 5s.; and P. de Wint, *The Harvest-Field: A distant view of Lincoln*, 15 in. by 29½ in., £273. An engraved work by Lord Leighton, *A Bacchante*, 26½ in. by 21 in., made £126, against £336 at the artist's sale in 1896. Among the other properties disposed of the same day, a small oil panel by J. M. Whistler, *Bleu et Violet, La Belle de Jour*, 6½ in. by 4 in., realised £273; and T. S. Cooper, R.A., 1876, *Canterbury Meadows*, a group of eleven sheep, 23½ in. by 35½ in., £120 15s.

The modern pictures the property of the late Henry Mungall, Esq., of Gattonside House, Melrose, included Lord Leighton's *Golden Hours*, 30 in. by 48 in., painted in 1864, which sold for £231; while a picture by L. M. Wimperis, 1866, *A Monotonous Landscape in Haze*, with cattle by a river, 30 in. by 50 in., made £210. Both this and two pictures by W. Shayer, sen., 1854, *A Gipsy Encampment*, 23½ in. by 16½ in., £84 18s., and *The Pilgrim's Progress*, 20½ in. by 24½ in., £89 5s., came from another source.

An accumulation of pictures, chiefly of the modern Scotch school, derived from various sources, sold by Messrs. Dowell at Edinburgh on February 21st, included:—William M'Taggart, R.S.A., *The Toy Boat*, 23½ in. by 17½ in., £90 6s.; and *Carnoustie Bay*, 21½ in. by 15 in., £210; and two water-colours: Sam Bough, *Naworth Castle: Loading Timber*, 40½ in. by 28½ in., £147; and Arthur Melville, A.R.S.A., *The Pilgrim's Prayer*, 25½ in. by 39 in., £147.

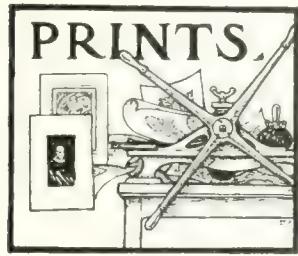
In the collection of T. C. L. Powys-Keck, Esq., a *Stoutisher*, Graze, Leicester, which was sold with

## In the Sale Room

other properties by Messrs. Christie on February 2nd, the *Portrait of Mrs. J. K.*, 18<sup>th</sup> century, 40 in. by 39 in., by Reynolds, made £619. Other properties included:—A. Palamedes, *Portrait of a Gentleman seated writing*, on panel, 41 in. by 33½ in., £241 10s.; F. Guardi, *The Dogana*, with gondolas and figures, 4 in. by 6½ in., £152 15s.; W. Hogarth, *Portrait of a Gentleman*, in yellow vest, brown coat and wig, 35 in. by 28½ in., £115 10s.; and N. de Largillière, *Portrait of Prince James Francis Edward Stuart with his sister, Princess Louise Maria Theresa*, standing in a landscape, 75 in. by 56 in., £173.

THE sale of engravings from various sources held by Messrs. Christie on February 2nd was chiefly noteworthy for the high prices which continue to be fetched by eighteenth and nineteenth century colour-prints. The examples in this method included the following:—*A Young Lady Encouraging a Low Comedian*, after Northcote, by W. Ward, £294; *Sophia Western*, after A. Buck, by Roberts and Stadler, £81 18s.; *The Warrener*, after George Morland, by W. Ward, £131 5s.; *Lady Elizabeth Foster*, after Reynolds, by F. Bartolozzi, £131 5s.; and the following “Cries of London,” after Wheatley: *Primroses*, by Schiavonetti, £92 8s.; *Milk Below, Maids*, by the same, £65 2s.; *Do You want any Matches?* by A. Cardon, £94 10s.; *New Mackerel*, by Schiavonetti, £78 15s.; *Knives, Scissors, and Razors*, by Vendramini, £63; and *Duke Cherries*, by A. Cardon, £71 8s. At the same sale proofs of *Nature—Lady Hamilton*, after Romney, by J. R. Smith, 1st state, and *The Clavering Children*, after and by the same, with the title and inscription in etched letters, made respectively £262 10s. and £283 10s.

At Messrs. Christie's on February 10th modern engravings were chiefly to the fore, and the amounts realised in numerous instances showed a marked advance on the prices at which the plates were originally issued. The following artists' proofs in mezzotint were included:—By H. Scott Bridgwater, *Lady Anne Culling Smith and Children*, after Hoppner, £15 15s.; *The Daughters of Sir Thomas Frankland*, after the same, £21; and *Mrs. Home Drummond*, after Raeburn, £14 14s. By Norman Hirst, *Lady Wrottesley*, after Hoppner, £15 15s.; *The Rutland Children*, after Reynolds, £14 3s. 6d.; *Pinkie*, after



Lawrence, £21; *Miss Linley and her Brother*, after Gainsborough, £21; *The Young Cottager*, after the same, £10 10s.; and *The Patterson Children*, after Raeburn, 1st state, by E. B. Puttick & Son, £21. The Countess of Warwick and Children, after Romney, £21. The following modern artists' proofs in mezzotint were printed in colour:—*Mrs. Sheridan*, by S. E. Wilson, after Gainsborough, £10 10s.; *The Oddey Children*, by H. Macbeth Raeburn, after Hoppner, £12 1s. 6d.; and *The Arkwright Children*, a pair, by L. Busière, after Wright of Derby, £10 10s. Other engravings included the following:—Mezzotints: *La Surprise*, after Dubuffe, proof before any letters, £31; *Miss Bingham*, after Reynolds, artist's proof, £14 14s.; and *The Strawberry Girl*, after the same, £12 12s., all by Samuel Cousins. Line engravings: *The Monarch of the Glen*, after Sir Edwin Landseer, by Tom Landseer, artist's proof, £15 15s.; and *The Horse Fair*, after Rosa Bonheur, by the same, £9 9s. The following were remarque artists' proof-etchings after Meissonier:—*Jena*, 1806, by J. Jacquet, £30 9s.; *Le Guide*, by A. Jacquet, £22 1s.; *Generals in the Snow*, by E. Bolvin, £22; *Piquet*, by A. Boulard, £19 19s.; and *Post-Horses*, by L. Monzies, £19 19s. Original modern etchings included *Santa Maria through the Rigging*, £19 19s.; and *The Bridge of Sighs, Venice*, £39 8s., both by F. Brangwyn; *A Sunset in Ireland*, by Sir F. Seymour Haden, trial proof, £63 10s.; and *The Interior of Burgos Cathedral*, £67 4s., and *The Interior of Toledo Cathedral*, £27 6s., both by Axel Haig.

Engravings of the Early English school formed the bulk of Messrs. Christie's sale on February 17th. Amongst the highest prices realised were the following:—*North Country Mails at the Peacock, Islington*, after J. Pollard, by T. Sutherland, in colours, £23 2s.; *King George III. reviewing the 3rd Dragoon Guards, etc.*, by J. Ward, after Beechey, in colours, £33 12s.; *Mrs. Scott Waring and Children*, by C. Turner, after Russell, £52 10s.; *Cottager and Villager*, by P. W. Tomkins, a pair, printed in colours, £84; *Marian and Colin - Clout and Hobnelia and Luberkin*, after Miss Conyers, by P. W. Tomkins, a pair, printed in colours, £147; and *Miss Farren*, after Lawrence, by F. Bartolozzi, proof before letters, in bistre, £86 2s.

At Messrs. Puttick & Simpson's on January 16th there was included in the sale the remaining portion of the collection formed by the late Dr. Gott, Bishop of Truro. Among the principal items were the following:—*Amelia Elizabeth, Landgravine of Hesse*, mezzotinted by L. von Siegen, 1st state, £231; *Guillaume de Brisacier*, by A. Mason, after Mignard, 1st state, £178 10s.; and *Adrian Van Noort*, original etching by Van Dyck, with the etcher's autograph

and tall marmots, £75 12s. At the same sale a number of Baxter prints were disposed of, which included *The Opening of Parliament* and *The Coronation of Queen Victoria*, a pair, in the original frames, £10 10s.; *Love's Letter-Box*, £3 3s.; *St. Bernard Dogs*, £3 3s.; and *The Parting Look*, £5 15s.

A collection of engravings relating to America, and another of Napoleonic subjects, furnished the larger proportion of the 292 lots dispersed by Messrs. Sotheby on February 9th and 10th. The highest prices were realised by the following:—*View of New York from Brooklyn Heights, 1849*, by Currier, after Palmer, lithograph, in colours, £12; *New York from Heights near Brooklyn, 1828*, by J. Hill, after W. G. Hall, aquatint, in colours, £25; *Panoramic View of New York, 1844*, drawn and engraved by Robert Havell, aquatint, in colours, £32; and *The Ship Builder*, by C. H. Hodges, after Rembrandt, printed in colours, £70.

The sale of the Planet Ward heirlooms will be remembered as having furnished what is at present

the highest record ever attained at Christie's for a single piece of silver plate. The piece which brought this maximum was a James I. silver-gilt cup and cover, 20*1*/<sub>2</sub> in. high, bearing the London hall-mark for 1611, and the maker's mark of "T.Y.L." The cap, which weighed 39 oz., 14 dwt., is one of the most remarkable of its class in a private collection extant, being elaborately decorated, and the cover surmounted by the figure of an amazon supporting a shield and a banner. It was presented by the Merchant Taylors' Guild in 1621 to John Planet, of Newgate, at Hart, on the occasion of his marriage. After a spirited competition the cup fell to a bid of £4,500, or £300 more than the previous record for a single piece, made by the Conyngham

cup, £4,200, at the sale of 1918, in ounce. A second important lot was a silver-gilt rosewater ewer and dish, dated seven years later, and having a trefoil as the maker's mark. Like the cup, it was presented by the Merchant Taylors' Guild to the same recipient. The ewer was

decorated with figures, rural scenes, etc., and the dish with a border of flowers. The total value of the two pieces was £1,150.

chased with figures, rural scenes, etc. The lot made £1,650. The other lots included a number of important pieces by Paul Lamerie, comprising a set of George II. casters, 1734, 7*1*/<sub>2</sub> in. and 6 in. high, at 150s. an ounce, £200 12s. 6d.; a helmet-shaped cream ewer, 1718, at 310s., £127 17s. 6d.; an oval bread-basket, 13*1*/<sub>2</sub> in. long, 1731, at 175s., £445 16s. 3d.; a George I. plain circular waster, 8*1*/<sub>2</sub> in. diam., 1721, at 220s., £177 2s.; a George I. square salver, 11*1*/<sub>2</sub> in. square, 1721, at 120s., £304 4s.; a smaller salver en suite, 10*1*/<sub>2</sub> in. square, 1732, at 155s., £215 16s. 9d.; a George I. plain cup and cover, 12*1*/<sub>2</sub> in. high, 1720, at 110s., £410 11s. 6d.; and a pair of Queen Anne plain table candlesticks, 1709, at 29s., £42 12s. 6d. Other pieces by well-known makers included a pair of George I. plain double sauce-boats, by Paul Crespin, 1723, at 125s., £235 18s. 9d.; and a William III. monteith, 8*1*/<sub>2</sub> in. high, 12*1*/<sub>2</sub> in. diam., by William Denny, 1701, at 125s., £430 6s. 3d. The total realised by the 65 lots into which the collection was divided amounted to £10,992.

Though not of the same importance as the foregoing sale, the 149 lots belonging to various owners, chiefly anonymous, dispersed by Messrs. Christie on February 11th, included not a few important pieces, one of which reached well over the four-figure mark. This was an elaborately decorated Elizabethan silver-gilt cup and cover, 10*1*/<sub>2</sub> in. high, dated 1582, with maker's mark, three trefoils in shaped shield, which was catalogued as belonging to a French nobleman. It was purchased for £1,300, or at the rate of over £80 an ounce. A large oblong salver, 24 in. by 18*1*/<sub>2</sub> in., by Paul Lamerie, 1741, realised, at 120s. an ounce, £1,674; a pair of Queen Anne plain tazze, 6*1*/<sub>2</sub> in. diam., 2*1*/<sub>2</sub> in. high, by David Willaume, 1703, at 115s., £141 3s. 3d.; a pair of George I. ditto, 6 in. diam., 1716, at 110s., £92 18s.; a tea-kettle, by Edward Wakelin, 1756, at 30s., £100 2s. 6d.; another by Benjamin Gignac, 1750, at 46s., £78 15s. 6d.; a William III. oval tobacco-box, 3*1*/<sub>2</sub> in. long, by Francis Billingsley, 1698, £54, and a collection of 50 nutmeg graters, chiefly eighteenth century, £115.

One or two interesting items by Alfred STANLEY appeared in the collection of the late John R. Clayton, Esq., dispersed by Messrs. Christie on January 29th. Of these Objects of Art, etc., a plain knocker, 10*1*/<sub>2</sub> in. high, decorated in relief in Hammered Copper, £73; and a pair of plaster models, 2*1*/<sub>2</sub> in. high, for the figures of *Tobias and the Angel* and *Tobias and Gaudentius*.



## In the Sale Room

the Wellington monument at St. Paul's, £233 12s.; whilst a bronze knocker, 11 $\frac{1}{2}$  in. high, by Harry Bates, brought £31 10s.

At the same auction rooms on February 2nd, a collection of old English and Chinese porcelain, belonging to an anonymous owner, and other pieces from various sources, were brought under the hammer. The former included an old Worcester vase and cover and pair of beakers, painted with groups of flowers on panels bordered with richly-gilt decoration on mottled dark-blue ground, 13 in. and 9 in. high, £273; and a pair of Chelsea figures of a shepherd and shepherdess, 13 in. high, modelled by Roubilliac, and bearing the impressed "R," £525. Among the other properties were the following:—a Swansea vase and cover, painted with panels of fruit and flowers in colours on turquoise ground, with white borders and handles, the inside of the lid marked in gold, "Swansea, 1817, Baxter pinx," 10 $\frac{1}{2}$  in. high, 14 in. wide, £75 12s.; an old Worcester tea service, transfer printed in colours, with landscapes, etc., and marked with the Dresden crossed swords in blue, 29 pieces, £92 8s.; a Kang-He bowl, with floral design in famille-verte on white ground, 11 $\frac{3}{4}$  in. diam., £78 15s.; a pair of Dresden figures of cockatoos perched on tree-stumps, 7 $\frac{1}{2}$  in. high, £220 10s.; a Dresden group of a lady and gentleman, 6 $\frac{3}{4}$  in. high, £81 18s.; a pair of Kien-lung figures of storks in gilt and black on rock-work plinths, splashed with colour, 11 $\frac{1}{4}$  in. high, £99 15s.; a Chelsea figure of a sportsman, by Roubilliac, stamped "R," 8 $\frac{1}{2}$  in. high, £46 4s.; a pair of Liverpool mugs, transfer printed in red, with portraits of George III. and Queen Charlotte, by J. Sadler (signed), 6 in. high, £92 8s.; an old Worcester vase and cover, painted with exotic birds, etc., on mottled dark-blue ground, 7 $\frac{1}{2}$  in. high, £63; a Spode dinner service, in famille-rose taste, 189 pieces, £60 18s.; a pair of Chelsea figures of Hamlet and King Lear, 9 $\frac{3}{4}$  in. high, £54 12s.; another pair of a man and a woman holding open baskets, 8 in. high, £68 5s.; and a third pair, of Vauxhall players, 8 $\frac{1}{4}$  in. high, £120 15s.; a pair of old Worcester plates, painted with flowers, etc., on dark-blue scale-pattern ground, 9 in. diam., £54 12s.; a cylindrical mug, similarly decorated, 6 in. high, £110; and two Staffordshire Toby-Filpot jugs, 10 $\frac{1}{2}$  in. high, £95 12s.

The collection of porcelain formed by the late J. E. Reiss, Esq., and sold by Messrs. Christie on February 5th, comprised Chinese, English and Continental pieces, which, though generally of good quality, included few items of exceptional merit. A famille-rose large dish, enamelled with figures and flowers, 9 $\frac{1}{4}$  in. diam., Kien-lung, made £152 5s.;

a pair of Longton Hall figures of a lady and gentleman, 8 in. high, £30 18s.; a pair of vases, £10 10s.; by Wedgwood & Bentley, with figures of Hercules in high relief, 7 $\frac{3}{4}$  in. by 5 $\frac{1}{4}$  in., £32 11s.; and two blue jasper medallion portraits of Pitt and Warren Hastings, each framed with an autograph letter, £136.

Various properties were included in the sale of porcelain, decorative furniture, and tapestry held by the same firm on February 12th. Among the English china, a Chelsea dessert service, decorated with fruit, birds, insects, etc., and mottled dark ground, outlined with gold, 38 pieces, realised £546. Continental porcelain included a pair of Dresden figures of hawks, 11 $\frac{1}{4}$  in. high, £126; and a Dresden figure of a harlequin in a stooping attitude, 6 in. high, £110 5s.; and another with a dog, 6 $\frac{1}{2}$  in. high, £157 10s. A Battersea enamel oblong cabinet, containing three tea-caddies, the whole painted with landscapes, made £115 10s.; four Louis XVI. chairs, and a pair of fauteuils, in gilt, covered with Aubusson tapestry, £483; two Aubusson panels of figure subjects, 6 ft. 6 in. high by 5 ft. 9 in. wide, and 7 ft. high by 4 ft. wide, £892 10s.; an ormolu Louis XVI. clock, by Mignolet, with classical figures, supported on a white marble plinth, 22 in. high, £430; a Chippendale mirror in gilt-work frame, carved with classical figures, etc., 9 ft. high, 4 ft. 6 in. wide, £231; and an English red lacquer cabinet, 7 ft. 6 in. high, 3 ft. 3 in. wide, £252.

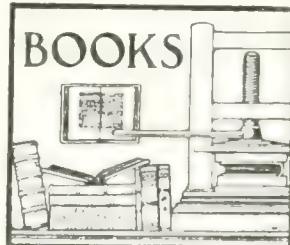
PRACTICALLY a week was occupied in the sale of the second portion of the library formed by the late

George Dunn, Esq., of Wooley Hall, near Maidenhead, which

Messrs. Sotheby's on February 2nd, 3rd, 4th, 5th, and 6th, the grand total for the

portion being £8,268.

This portion was confined to early manuscripts and printed books and old bindings. While a large number of lots attained respectable amounts, there was a dearth of sensational items. Coming to the individual lots, the following are of interest:—Aretinus, *De Bello Italico* book printed at Foligno, old cf., £35; another copy, with a variation in the colophon, old English gt. cf., £28 10s.; Caoursin, *Obsidionis Rhodiae Urbis Descriptio*, with woodcuts and ornamental initials, 1496, fol., old red mor., £70—this was Horace Walpole's copy, and afterwards belonged successively to Lord



C. Card, M. Geradus, and William Morris, *Cicero, De Oratore*, sm. fol., Windelilinus de Spira, Venice, 1471, m.e., £100; K. than, *Festivals Western*, 1475, Venetian, 1 w. vellum, £61; *Mirour of Our Lady*, sm. folio, Richard Fawkes, London, 1530, mod. cf., £51—only two perfect copies are known of this rare book: the present copy contained numerous leaves washed and mended, but was otherwise in good condition. Of several copies of Rodericus Zamorensis's *Natura Humanae Vitæ*, the highest price was realised by one of the rare first French translation, sm. fol., Guillaume le Roy, 1477, old French mor., £102. The highest price of the sale was attained by Valturius's *De Re Militari Libri XII.*, folio, 1st ed., Verona, 1472, a large and fine copy, measuring 13½ in. by 9½ in., contemporary oak boards, which made £205. This is the first book with a date in which woodcuts are found printed in Italy.

A four days' sale of books and manuscripts was held by Messrs. Sotheby from the 17th to 20th of February, in which 1,241 lots realised a total of £3,360. A large number of first editions of well-known English novels and other literature were included, but the prices generally were small. The following were among the more interesting lots:—*The Vicar of Wakefield*, illustrated by T. Rowlandson, roy. 8vo, 1823, orig. cloth, t.e.g., £11 10s.; Dallaway and Cartwright, *History of the Western Division of the County of Sussex*, 4 vols., roy. 4to, 1st ed., 1815-30-32,

russia gilt, £27; Dugdale, *Monasticon Angliae*, edited by J. Caley, H. Ellis, and R. Bandinel, 6 vols. in 8, fol., 1817-30, mor. ex., g.e., by Hering, £24; Dugdale, *Antiquities of Warwickshire*, 2nd ed., with continuation by Wm. Thomas, 2 vols., fol., 1830, mor. gilt, g. and m.e., £19 10s.; Hoare, *Histories of Ancient and Modern Wiltshire*, together 9 vols., imp. fol., 1810-13, mor., g.e., by Clarke and Bedford, £36; Nicholas, *History of Leicestershire*, with appendix and indexes, large paper, 4 vols. in 8, roy. fol., 1795-1815, russia, £71; and C. Dickens, *Sketches of Young Couples*, 1840, orig. boards, £7 5s. A feature of the sale was the collection of Kelmscott Press publications belonging to H. Martin Gibbs, Esq., of Cricklade. These included W. Morris, *The Story of the Glittering Plain*, sm. 4to, 1891, vel., uncut, £10 5s.; *The Golden Legend*, 3 vols., fol., uncut, 1892, £7; Chaucer, *Works* edited by F. S. Ellis, large fol., uncut, 1896, £72; and W. Morris, *Story of Sigurd the Volsung and the Fall of the Nibelungs*, fol., 1898, £17.

A number of interesting autographs were sold by Messrs. Sotheby on February 17th. Of these a 7½-page letter, 4to, from Washington, dated Nov. 3rd, 1784, and complaining about land speculators and the British, made £100; a 49-line poem by Robert Burns, beginning "This day Time winds th' exhausted chain," £125; and a letter, 1 page, folio, from Mary Queen of Scots to the Laird of Weym, dated Aug. 31st, 1566, with seal, £300.





W. H. AND S. J. TANNING, TROOPS AND GUNS.  
BY A. F. VANDERVOORT, R. CALDWELL, & C. L.







The collection of John G. Johnson, Esq., of Philadelphia, now ranks as one of the greatest private

**Catalogue of a  
Collection of  
Paintings and  
some Art Objects  
John G. Johnson,  
of Philadelphia**

which European collectors usually take several generations to attain. The collection has already been described in Volumes XXI. and XXII. of *THE CONNOISSEUR*. It is especially rich in works of the Flemish and Dutch

masters of the fifteenth, sixteenth, and seventeenth centuries, and in examples by masters of most of the old Italian schools. A sumptuous catalogue of the collection has now been issued, the notes to the Italian pictures being contributed by Mr. Bernard Berenson, and those to the Flemish and Dutch examples by Mr. W. R. Valentine, and both of these well-known authorities have performed their work with much judgment and discretion. A feature of the book is the series of fine reproductions in half-tone of the leading works in the collection. The three volumes, which have been privately issued, should form a most desirable addition to the art libraries of this country and abroad.



For one's money is better ignorant while such series of volumes as the "People's Books" are being issued.

"Architecture,"  
by Mrs. Arthur  
Bell  
"People's Books"  
(T. C. and E. C.  
Jack. 6d. net)

with their full presentation. The latest addition to the series, *Architecture*, by Mrs. Arthur Bell, maintains the high character of its predecessors. In ninety-two pages of closely printed type, illustrated by 108 line blocks, the author traces the development of all the great architectural styles, from those of early Egypt to the latest phases of Renaissance work. By the help of such a book a reader would be able to show an intelligent appreciation of the principles of construction and ornamentation of any noteworthy building that he is likely to visit.

ONE fancies that the cult for Oriental objects is not so strongly implanted in Germany as in England, the latter

"Old Persian  
Carpets and their  
Æsthetic Worth"  
A Study by  
Carl Hopf  
(F. Bruckmann,  
Munich. 6s. net)

having had the advantage of the education afforded by a century and a half of close intercourse with the Far East. This fact has somewhat influenced the spirit of the monograph on *Old Persian Carpets* by Herr Carl Hopf. He writes as though for an audience not wholly converted to his own beliefs, and tries to instil them with his own enthusiasm for the most beautiful form of carpeting which the art of man has yet evolved. As a collector and expert he is peculiarly fitted for the task. He knows the methods and ideas of the modern Persian carpet weavers, and this knowledge enables him the better to appreciate the spirit of their work and the still more glorious productions of their predecessors. What, however, is even more valuable than Herr Hopf's monograph is the fine series of plates seven in colour and fifty in black-and-white which accompany it, illustrating many of the finest carpets produced in Persia during the last four or five centuries. One of these, of a portion of the famous woollen carpet from Ardebil, now in the Victoria and Albert Museum, we reproduce in our present issue. This so-called holy carpet dates from the sixteenth century A.D., woven in ka-kara. It is unique not only on account of the splendour of its design, but for its unusual dimensions 38 feet by 17 feet, it being the largest example handed down to us. Other illustrations include reproductions of a superb piece of old Chinese or Tibetan brocade, in the possession of the author, and of various famous specimens in English and Continental museums and private collections, Herr Hopf's own collection being largely drawn upon. They are selected with great catholicity, and exemplify the leading

schools of carpet weaving, and the changes that have taken place during the last five centuries in the huge area of Central and South Western Asia, which extends from the Persian Gulf to the borders of modern Russia and China proper.

Comparatively, come solely written by leading authorities, and issued in a substantial and tasteful binding at the wonderfully low price of six-shillings, these are real works for a busy man, giving him all the essential facts of a subject as briefly as is consistent

IN the introduction to the *Voyage au Pays des Sculpteurs Romans*, Monsieur Alexis Forel modestly offers his

services as a guide to holiday-makers in those ancient cities of France which are perhaps most interesting both to the antiquarian and the artist—the cities of the west, centre, and of the Midi. But his admirable work, *as a guide*, is a guide of a far higher order than one usually associates with the wanderings of tourists, being written with great literary skill and informed with an artistic insight and

wealth of archeological knowledge that make it a most valuable addition to the standard books on Early French architecture. Nor is the mounting of the book unworthy of the letterpress. One may quarrel with the paper covers as not of sufficient permanence to contain a work of this character; but paper covers are habitually employed in France for books of a far more expensive character than in England, the idea being that the reader shall have them bound in a style to suit the other contents of his library, instead of being forced to submit to the fancies of the public. But the paper and type are excellent, whilst the headings which adorn the pages, the frequent tail-pieces, and other embellishments make each page a work of beauty. The most beautiful feature of the volume, however, is the fine illustrations in colour from the drawings by Madame Emmeline Forel. One of these, which is reproduced in the present issue, is a typical example.

The sympathetic feeling with which the artist has rendered the *Le Gouffre de la Madone (Côte Sud)* is marred by no weakness of technique, and in this and her other drawings a sense for beautiful colour is supplemented by sound and certain draughtsmanship. Monsieur Forel's work is a valuable contribution to our archaeological knowledge, his views on the development of twelfth-century sculpture, founded on deep research, showing much originality of thought.

THE difference which variations of eyesight make in artists' conceptions of nature has hardly been recognised sufficiently in art criticism. Critics

"Animal Sculpture," by Walter  
Winans  
(G. P. Putnam's  
Sons. 7s. 6d. net)

are apt to take for granted that all artists enjoy perfect physical vision, and to attribute their differences of outlook wholly to mental characteristics. Mr. Walter Winans, in his book on *Animal Sculpture*, is one of the first writers to set forth an opposite theory. He points out that impressionism is often the result of near-sightedness, and that the different aspects of nature shown in landscapes by artists like Millais and Whistler are owing to the difference of vision between a long-sighted and a near-sighted man.

Though near sight is no material drawback to a landscape painter, long sight is essential to the animal painter or sculptor, who, if not possessed of it, will be unable to study the animal movements of animals with sufficient minute detail, and to conceive them in a natural

## The Connoisseur Bookshelf

Mr. Winans is a strong advocate of unconventional art, and insists on the study of nature as the foundation of knowledge. He points out that pictures of animal life by the cave-men are generally more true to life than those of classical and later-day sculptors, and shows how some of the most famous statues of animals are marred by misrepresentations which could not have occurred had the artists understood the subjects that they were rendering. Mr. Winans is thoroughly practical in his teaching, and his book is one that can be read with advantage by every sculptor of animal life, and should be of the greatest service to the beginner as teaching him what to do and what to avoid, and the best methods of giving his work balance and stability.

THE issue of Professor A. P. Laurie's *“The Pigments and Mediums of the Old Masters”*

“**The Pigments and Mediums of the Old Masters,**”  
by Professor A. P. Laurie, M.A., D.Sc. (Macmillan & Co. 8s. 6d. net)

attribution of all works not of the highest class which do not possess satisfactory pedigrees. Much of the evidence of age in a genuine old picture may be destroyed by it being relined or transferred to a new canvas—processes that are often indispensable to their proper preservation. On the other hand, an expert forger, by using an old canvas or panel, can produce works which puzzle and not unfrequently deceive even the best critics. Professor Laurie's methods transfer the data of authenticity from the materials on which pictures were painted to the materials with which they were painted. He has made a careful and extended examination of the pigments and mediums employed by artists from the ninth to the nineteenth century, tabulated the results, and also described the tests by which they may be identified. He has arrived at these results partly by microscopic examination and partly by chemical analysis, and has supplemented his scientific investigations by collating such contemporary recipes for making colours and mediums in former periods as have been handed down to us. Lest it should be inferred that a picture is likely to be injured by undergoing examination, it should be explained that much can be determined by the microscope alone, and when it is necessary to analyse the pigments it can be done with a flake of paint hardly large enough to more than cover the point of a needle. To show what practical results may be gained from the method, it may be mentioned that several colours, like chrome yellow and Scheele's green, only came into use during the early years of the nineteenth century, and Prussian blue a few years earlier; the presence of either of the two former colours in pictures purporting to be painted in the latter half of the eighteenth century, or of any of the three in pictures attributed to an earlier period, would at once stamp them as forgeries. Going further back, other colours disappear

from the artist's repertoire, so that only four or five of the pigments in use to-day existed as long ago as the fourteenth century, their places being partially filled by ones which are not now manufactured. With the aid of this method it would seem possible to determine the actual date of any old picture to within a few years. Other points can be determined in the same method; different colours were used in different countries, whilst individual artists habitually restrict their palettes to certain favourite pigments, so that if a systematic investigation of the works of the old masters in all the important galleries were made and the results tabulated, it would be possible to a certain extent to discriminate between the works of contemporary painters from the evidence of the pigments alone. As with the pigments, so it is with the vehicles employed with them, which afford another series of data for determining the authorship of paintings. A third method of investigation, perhaps even more important than the other two, is that afforded by the photography of works through a magnifier, it being possible to enlarge the original from one to six dimensions. By this method it is possible to discriminate between the brushwork of different artists with a marvellous degree of accuracy.

Professor Laurie gives a number of reproductions of examples of this microphotography, and the differences in touch it shows between artists whose works are frequently confused is surprising. Thus the brushwork of Pater is shown to be so wholly distinct in character from that of Watteau that it appears impossible to mistake one for the other, whilst an able copy after the latter, when subject to an enlargement of three diameters, shows no affinity in brushwork to the original. Perhaps the most interesting example that Professor Laurie gives of the efficacy of his method is in the picture of *The Old Grey Hunter*, No. 1009 in the National Gallery collection, now assigned in the official catalogue to Paul Potter, but which Dr. Bredius ascribed to Verbeeq. The Professor, by his microphotograph, conclusively proves that the handling of this picture is altogether different from an authentic work of the great Dutch cattle painter, whilst it is identical with another picture by Verbeeq, and thus shows that the attribution of Dr. Bredius is correct. An even more startling result, however, is that it shows that the horse, which now gives its name to the picture, is by a third hand, and has probably been a later addition. It is impossible to attach too much importance to Professor Laurie's work. That in the course of the next few years it will entirely revolutionize the modern methods of picture identification may be taken for granted, for it substitutes a scientifically accurate method for one which is largely based on personal predilections and intelligent guesswork.

“**Letters to Children about Drawing, Painting, and Something More,**” by John Meade. (Mills and Boon, 2s. 6d. net)

and his *Letters to Children* recall to a certain extent the manner and treatment of *Sesame and Lillies*. He writes on the teaching, practice, application, and ethics of art.

It is, however, a question whether it will be interesting to young people, and the writer can hardly be said to have succeeded in the feat. His intention, apparently, was to introduce to them a general account of the practice and theory of art, for he begins with such elements of drawing as are now taught in the preparatory classes of the public schools. In a few pages, however, he gets on to matters beyond the grasp of the elementary student. Much of Mr. Meade's technical advice is good, but the methods he advocates are rather too limited for universal use, and would be only useful to students of a certain temperament. The writer's dictums on the ethics of art must also be accepted only with numerous reservations. Thus it is only a half-truth to ascribe the ugliness of our modern towns to the desire for profit on the part of builders. The fault lies rather in their want of taste, for if the money they squander on foolish and incongruous ornaments was expended in other directions, beauty might be attained without any diminution in their gains.

"Art Prices Current, 1912-13." Vol. VI.  
("Fine Art Trade Journal," £1 1s. net)

THE 1912 EDITION OF *Art Prices Current*, from  
"Oscar Reilly," is in its present appearance with  
the same features as last year, but somewhat enlarged

in bulk, owing to the greater number of engravings which have passed through the auction-room. There is a decided improvement in the editing, records of the sale of parcels of unnamed engravings having been omitted, a practice which, without detracting from the utility of the volume, tends to make it more compact and handier for reference. More, however, might be done in this direction, as a considerable proportion of the items catalogued are hardly worth permanent record. Thus such an entry as "*Portrait of a Lady*, by J. M. Ardel, after Reynolds, mezzotint, 10s.," is useless as conveying no clue to the identity of the engraving sold; whilst hundreds of items refer to engravings the states of which are undescribed, or to pictures the prices against which prove their attributions to be more than dubious. A work of this character, whilst useful to dealers and others possessing sufficient knowledge to judge the authenticity of the various items recorded, is of doubtful value to the less well-informed public, for to them entries of the sale of pictures, catalogued as by Sir Joshua Reynolds, for £4 4s., or of "Holbeins" for £20, may convey a wrongful impression of the market value of examples by these artists. The index, which is now one of the most important features of the volume, is very well compiled, and affords means of instant reference to anyone of the several thousand items recorded.





**Edinburgh: Mr. Russell Flint, and others**

THE New Gallery in Edinburgh is gradually becoming an artistic centre of real consequence, its walls being almost constantly graced by some welcome assemblage. A little while ago the place was hung with an excellent monochrome collection, while at present it is the scene of an exhibition which, promoted by the Medici Society, and embodying a host of their familiar colour-prints, together with various Riccardi Press books, is memorable rather because including a large array of water-colours by Mr. W. Russell Flint, an artist who has long been in the habit of exhibiting occasionally in Scotland, but whose work has never been so well represented there before as now. The former show embraced an almost complete set of those rare lithographs which Fantin-Latour did in homage to the great musicians, while there were etchings by Corot, Jacque and Legros, Meryon, Whistler, and Haden, and also two by the Spanish master Fortuny—African scenes, probably



of the same school. Meryon, etc., etc., for at that time the artist was commissioned by the government of his country to do

and do drawings there. Turning to Mr. Russell Flint's water-colours, these are entirely illustrative of scenes of country life in France. Many of them are from the *Caricature*, *Le Charivari*, *Mémoires d'un Poète*, *Le Chat Noir*, and other periodicals,

and all of them, or almost all, reflect fine qualities rarely found in contemporary art of this sort.

In general the scenes are

of a simple character, sometimes the figures are placed in an exquisite

sense of largeness is aptly conveyed on quite a tiny sheet of paper; while if here and there the flesh is a trifle cold and chalky, in other instances the reverse is eminently true. Occa-

picture has a warmth, an opulence, rivalled by few water-colourists, and suggestive of autumn-tinted fruit, or of a rich tapestry mellowed by the sunlight

when the painter turns

other, and the artist, while these will no less signal his skill, can only do so by a certain amount of pretension. In this, however, he draws well, revealing pictures which delights by its studious care; while time and again one pauses to acclaim skill in the treatment of draperies, especially those of a transparent kind. Much good drawing of the human form is likewise salient, and the artist combines with his technical dexterity a real imagination, which, however, is the abracadabra of others, but like the great illustrators of the sixties of last century—Rossetti, for example, Millais and Boyd Houghton—he manifests imagination in a higher sense, often charging his work with a persuasive atmosphere of romance.

A number of Mr. Russell Flint's illustrations were done for different Riccardi Press editions, and the colour-prints in the latter are but ghosts of the originals; yet these volumes, along with sundry unillustrated works emanating from this press, claim the attention of the bibliophile, representing as they do a serious attempt at artistic typography. In art everything has its ancestry, and Mr. Herbert P. Horne, in designing the Riccardi type, would seem to have derived much inspiration from John Baskerville; while it is likely that he is indebted to the fount used at the Doves Press by Mr. Cobden Sanderson, this in turn being virtually a literal revival of that cast in the fifteenth century by Nicolas Janson, a great French printer, who, according to his biographer, took "pour modèle les beaux manuscrits italiens." Other good exemplars have doubtless been studied by Mr. Horne, and the result is a style of printing which—though lacking Baskerville's noble wealth of space around each separate line and letter—competes very favourably with the best work of recent times, being without that ornateness vitiating the majority of modern books in which effect has been aimed at. Moreover, the lettering on the covers is frequently good, recalling that on the precious bibelots designed by Mr. Charles Ricketts, while pleasant colour-harmonies are achieved in some of the bindings. Look, for instance, at some little volumes with backs of light grey linen, and sides of grey mohairlet paper; or again, look at the edition of *Marius the Epicurean*, which has a yellow linen back and brownish sides. It is good to see Walter Pater's masterpiece decked thus tastefully, for is it not one of those things

A show at the Scottish Gallery consisting wholly of drawings by Anton Mauve is the more worth going to see because this artist, as draughtsman, is but sparsely represented in our public galleries; and certainly these drawings, while far inferior to those of the greatest masters of draughtsmanship, reveal the Dutch painter as a singularly fluent manipulator of the crayon, often vitalising his subject with only a few hasty, significant strokes. But there is a further exhibition in Edinburgh just now, one composed of portraits and landscapes by Mr. W. O.

foregoing, and deserves to be cited here, albeit held in rather a heterodox fashion. That is to say, the artist has eschewed taking a gallery, contenting himself instead with clearing his spacious studio, hanging his paintings

round it, and sending out invitations to press and public. Of course, pictures shown thus are liable, like a book issued privately, to make people suspect amateurishness; but certainly that charge cannot be brought against the works in question, no more than it could be preferred against those poems by the laureate, Mr. Robert Bridges, which were sent out by a private press. However, as Mr. Hutchison was noticed at some length quite lately in these columns, it behoves to be reticent now, contenting oneself with offering ardent homage to the best of the things on view, a delightful portrait of a young girl in a riding habit.

HAS the quality of feminine beauty changed, or is it that present-day painters have less courtly pencils than

**The National Portrait Society** their predecessors of the eighteenth century? The latter is probably the true reading of the riddle, for

while we see few visions of loveliness on the walls of our picture galleries to rival those of Reynolds, Gainsborough, or Romney, one meets them not unfrequently in everyday life. This paucity of beautiful portraits was exemplified in the third exhibition of the National Portrait Society at the Grosvenor Gallery. What fascination existed in the pictures was derived more from the deft handling of pigment and sureness of draughtsmanship than through the charms of the sitters being perpetuated on canvas. Mr. G. Sauter's portrait of *Miss Ruth Hunt* was a successful essay in harmonious tone, but one thought less of the sitter than the manner in which she was painted. Mr. Philip Connard showed trenchant brushmanship and firm draughtsmanship in his *Philip and Jane*. As a piece of pictorial decoration it was fully satisfying, but the crude patches of colour on the cheeks of the two children and the harsh insistence of the muscle development of their legs bespoke little feeling for the tender flesh-hues. More fully satisfying was the masterly bravura of the artist's *Miss Helen Mann in a Dress*. Mr. W. Cope's *The Girl in the Garden of Primroses* was a genre subject rather than a portrait, superbly painted but with the figure disproportionately small for the size of the canvas. For sheer prettiness the head of the girl in Mr. Harold Speed's *May* was as attractive as anything in the exhibition. Among the portraits of men, Mr. Harrington Mann's *Sir Herbert Tree* was firmly and firmly painted. Mr. W. Cope's *Portrait Study*, fully satisfying as it was in brushwork and colour, suggested an elaborate joke on the part of the artist, the primroses and dignity of the subject's expression being curiously out of accord with the *negligée* of his attire.

**THE** thirty-second exhibition of the Royal Society of Painter-Etchers (5A, Pall Mall East) was better than its immediate predecessor. There was

**The Royal Society of Painter-Etchers** a greater desire to rely on's more and unostentatious work than to go for a sensational contrast of light and shadow. The president, Sir Frank Short, was seen at his best in the single example he contributed, *Orion over*

*The Four Chimneys*, a squat redoubt of the serene tranquillity of light. A.S. Smith, after M. Herbert Dicksee, showed a freedom which is rare from this artist's work. Little dependent upon its chiaroscuro was the delicate but firmly handled *Saint Antoine, Compiègne*, of Mr. Charles J. Watson, which attained its charm by the arrangement and beauty of its line. Economy of means could hardly be carried further than in *The Four Chimneys* of Mr. D. J. Smart, in which, by a few sentient strokes, he had realised a Thames-side scene of houses and factories, expressed on a small scale, but full of atmosphere and sunlight. A clever dry-point of *An Old French Servant* by Mr. Alfred Bentley, the breezy *Castle on the Moor* (mezzotint, by Mr. David Waterson, and some effective plates by Miss Amelia M. Beverley, were all worthy of notice. Mr. Sydney Lee's *A Mountain Fortress* attracted attention by its strength, though wanting in simplicity; Mr. Luke Taylor's *Above Chateau Galliard* was better in the latter respect, but in this, while the distance was beautifully expressed, the foreground was lacking in meaning, the mound on which the castle stood being rendered without suggestion of the substance of which it was composed. Other good work was contributed by Sir Charles Holroyd, Mr. Hermann A. Webster, and Mr. Frederick Carter.

IF not always justified by artistic canons, the ever growing public taste for old sporting prints is based upon substantial grounds. In no other phase of the graphic arts does one find given such a lively and vivid picture of the lighter phases of English life. Thus from a representative collection of examples of the eighteenth and early nineteenth centuries—like that at present on view at Mr. B. Dighton's galleries (5, Savile Row)—there may be gained a better inkling into the characteristic traits as well as the sports of our forefathers than by the perusal of a dozen histories. From this point of view the little-known print in colours of *Epsom Downs* on the Derby Day, by and after Pollard, is a document of unique interest. Frith gave the same scene fifty years later, but his huge canvas fails to convey so graphic an idea of the scene as these few square inches of tinted paper. A race is being run and horsemen clear the course—thrusting the crowd back by riding them down and lashing at them with carriage whips all in the same instant. The sides of the course are filled with a motley throng of people, horses and carriages, each figure separately delineated with inimitable gusto. But one lingers too long over this, a single specimen among three hundred, many of which possess a greater appeal to the collector. Among them is a complete set in colours of the twenty-nine St. Leger winners from 1815 to 1843, mostly after J. F. Herring, but including the three or four plates after Hancock and Hall. Odd plates of this series are not uncommon, but a complete set is an especial rarity. Another famous painter of racehorses was H. B. Chalon, the brother-in-law, rival, and enemy of James Ward, though the latter's brother William made some of the finest plates from his pictures.

Mr. C. R. Leslie's plates, which are represented by choice proofs in colour, as well as the versions of the same subjects in mezzotint, are also to be seen.

*da Putt and Sir Joshua*, after Marshall, as well as the pair after Morland of *The First of September*. Another great mezzotinter who translated sporting themes was Charles Turner, exemplified by the *Bibury Club*, after Chalon, and *Ralph Lambton and Hounds*, after James Ward, both plates that look at their best in colours. The same remark may be applied to that quaint and decorative pair, *A Tandem and Genuine Bang Up*, by John Clarke, after Lieut. Downman. Other fine plates include examples by Woollett and S. W. Reynolds. Perhaps the most popular and prolific of all English sporting artists was Henry Alken, here shown in most of his best series, whilst other works of a similar character include the twelve plates of the entertaining *Trip to Melton Mowbray*, after J. D. Paul, and numerous other subjects after Pollard, Reinagle, and Stubbs. So many of these fine old sporting prints have been reproduced—or rather parodied—in inferior modern issues, in which the delicacy and artistry of the originals are entirely lost, that the technical reputation of the artists who produced them has been somewhat overshadowed. A glance round Mr. Dighton's exhibition corrects such an impression. If not belonging to the highest type of art, these old sporting prints generally show great dexterity in embodying the essentials of their themes, and embodying them in a picturesque and lively manner, whilst their execution is often marked by great technical ability.

THE entire range of British water-colour art from J. R. Cozens and Paul Sandby until the end of the nineteenth century was superbly exemplified in the forty-sixth annual exhibition of selected water-colour drawings at Messrs. Agnew's 43, Old Bond Street. The traditions of Reynolds, translated into pastel, inspired the *Miss Adelaide Penton* of Daniel Gardner, a charming work, yet somewhat artificial when compared to the same painter's sterling and unassuming *Viscount Perry*. Two or three characteristic Downmans and a Gainsborough landscape or two completed the representation of those painters, who, though practising in water-colour and gouache, may be said to have antedated the true British water-colour school. A fine George Barret, *Tivoli*, if formal and too obviously inspired by Claude in its composition, at least shows a greater feeling for sunlit atmosphere than was displayed by any English water-colour artist until Turner came into his own. The works by the latter artist reveal him as master of many styles, but space will only permit the mention of his

work, though closely resembling it in composition—which was perhaps the crowning attraction of the exhibition. David Cox, too, is shown in all his phases from the dainty insouciance of *Haddon Hall in the Olden Times* to the solemn and deeply felt *Coming Storm*. P. De Wint, fresh, breezy, and strenuous in his smaller works, but seen to

the artist's own compositions, or the work of other contemporaries, were all of a quiet, pretty, and affected, but not of a really original or especially vivid character. A few exceptions, however, were most of the better known contemporaries; while numerous examples of Birkin Foster, H. G. Hine, E. M. Wimperis, Tom Collier, and one or two living artists, carried forward the representation of water-colour art right on to the present time.

**THE CHARM OF COUNTRY TOWN AND VILLAGE.**—The exhibition of Mr. George F. Nicholls, "The Charm of Country Town and Village," at his drawings of Warwickshire, Worcestershire, and Gloucestershire, now in the Walker Galleries, New Bond Street. The title of the exhibition—"The Charm of Country

Town and Village"—happily suggested its scope. Few artists have a keener eye for the picturesque or are more felicitous in presenting the tranquil charm of the English countryside than Mr. Nicholls. His colour is always harmonious, and if his work attains no great depth of feeling, it represents the surface aspects of nature in a facile and attractive manner.

**THE MEMORIAL EXHIBITION TO SIR ALFRED EAST.**—The memorial exhibition to Sir Alfred East at the Leicester Galleries, Leicester Square, was worthy of the great artist whose work it illustrated. It showed him as a painter in oil and water-colours, and, as far as his oil-work was a accomplished and scholarly. Though best known to fame as an oil-painter, it was rather in water-colours that he attained the most perfect mastery of his medium, and the impression left by the exhibition was that his drawings will probably form the most enduring monument of his art.

THE exhibition of modern etchings at Messrs. Connell's galleries, 4, Old Bond Street, was in some respects more representative than that of **Modern Etchings**, the Royal Society of Painter-Etchers, works by such masters as Anders Zorn, D. Y. Cameron, and William Strang being included. The last-named in some of his work appeared to be sacrificing refinement to strength, one or two examples being characterised by the coarse technique of an early wood block. Mr. Andrew Affleck's plates showed wider variety of outlook and greater simplicity of method; whilst Messrs. Martin Hardie, Tom Maxwell, Johnstone Baird, F. A. Farrell, and other of the more accomplished painter-etchers, were all strongly represented.

AMONGST the numerous artistic treasures gathered together by that well-known collector, the late Mr. Walter

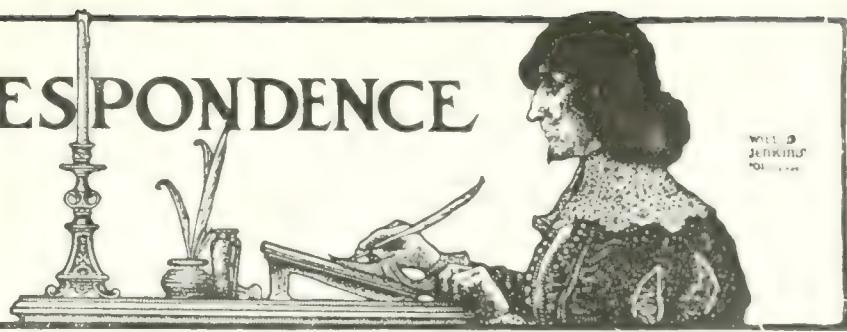
**Old Oak** L. Behrens, of "The Acorns," Fallowfield, Manchester, few exceed in interest

**Panelling** the old seventeenth-century carved panelled room and mantelpiece which came from an old Irish mansion at one time a monastery. Both the paneling and the mantelpiece could be admirably adapted for any large room, such as a ball-room or private museum, the room measuring about 44 ft. by 19 ft., and the height of the carved portion of the panelling being slightly over 6 feet. The house also contains, in addition to the above, a magnificent old stone mantelpiece and three others of marble very richly carved. Both the panelling and mantelpieces can be seen in Manchester by appointment, or photographs and details can be obtained from Messrs. Frederick Gore & Son, 61, Broughton Lane, Lower Broughton, Manchester.



THE CHARM OF COUNTRY TOWN AND VILLAGE.  
GEORGE F. NICHOLLS.

# CORRESPONDENCE



## Special Notice

ENQUIRIES should be made upon the coupon which will be found in the margin. We owe to our enormous correspondence and the fact that every number of THE CONNOISSEUR is printed a month in advance, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Manager of Enquiry Dept., THE CONNOISSEUR, 35-39, Maddox Street, W."

## ANSWERS TO CORRESPONDENTS

### Books.

**The Turner Gallery.**—AS, 138 (Cardiff).—A six-volume edition of the Turner Gallery, nearly worn, costs £1. The old steel engravings seem to have lost favour with collectors.

**Bible.**—AS, 221 (B. Hallam).—A 12-line printing Bible, by the late Rev. John Brown, 1733, two volumes, is of no special interest to collectors, and therefore is practically valueless.

**History.**—AS, 244 (Gloucester).—Year book, *An Epitome of History and General Description of the Kingdom of Scotland and England*, by F. M. S., 1603, £1. It is of little value, owing to the coloured plates contained in it, and might realise from 15s. to 21s. This latter however is a good estimate.

**Pictures of English History in Miniature, 1811.**—AS, 247 (C. Hart).—The wife of a soldier, Alice Milner, and particularly Darton H. (see *Connoisseur*, 1883), are of little value, and would probably only fetch a few shillings.

**Old Magazines for Ladies, 1798 to 1820.**—AS, 251 (Llangollen).—These are of small value, unless you could find a purchaser willing to give a fancy price for some number in which he was interested. When in sets there is a certain demand.

**Books.**—AS, 274 (A. L. C.).—*A New System of Practical Chemistry*, and *The Civil Engineer*, by G. T. Leech, A. 1, 1797, and *A New System of Chemistry*, by G. T. Leech, A. 2, 1803, £1. *A New System of Chemistry*, by G. T. Leech, A. 1, 1834, is only worth a few shillings. As to the other books mentioned, we should require to see these, as the values much depend upon their condition.

### Coins and Medals.

**War Medal.**—A7,871 (Luton).—This is not what is known as the "Mutiny," but the Punjaub medal, and those with the bar "Chillianwala" to the 24th Foot are rare, as that regiment lost heavily in the battle. These medals are worth from £1 to £1 10s. each, according to their condition.

**Coins.**—AS, 161 (Ripon).—(1) From your description, the first coin mentioned is a Maundy penny of Queen Victoria, 1844, of small value. Maundy is given in connection with various old

for good work at Westminster School. The well-known charity of St. Bartholomew the Great, where these coins are picked up from a gravestone, may also be cited. (2) Napoleon III, 20-cent piece, silver, 1860; this is only worth the face value, and is too modern to be of any especial interest.

### Engravings and Etchings.

**French Engravings of Animals.**—AS, 139 (A. G.).—A set of four prints, after Grandville, A. 1, 1839, there is little likelihood of your engravings being of any special value.

**Engravings by R. Strange.**—AS, 125 (Maidenhead).—Neither of your two prints, *Cupids*, by R. Strange, after Schidoni, and *Child Asleep*, by R. Strange, after Vandyck, are worth more than a few shillings each.

**Coloured Engravings.**—AS, 140 (M.).—*A Glorious Pig*, printed by Bowles and Carver, 69, St. Paul's Churchyard. This print is by no means rare, and it would be unlikely to realise more than 10s. to 15s. The other two prints, *A Glorious Day*, engraved by C. Hunt, and *Comforts for an Old Maid*, by Roberts, after Woodward, are of the same character. The former, if a nice impression, might realise £1 to £1 5s., but the latter would not fetch more than 7s. 6d. to 10s.

**"Daughters of Sir Thomas Frankland, Bart.,"** by W. Ward, after Hopper.—AS, 162 (Newquay).—It is difficult to give an opinion without seeing the print, as there are a great number of reproductions on the market. If an impression from the original plate, its value might be £50, or

**Prints on Linen.**—AS, 133 (M.).—Four prints, work of the eighteenth century. Originally the four prints,

the various prints. The sky in all cases has been treated in a purely decorative fashion—a survival of a custom prevalent amongst the old missal painters. The prints are quaint, and, to a degree, interesting, on account of the costumes portrayed, but we estimate them as being of trifling value.

Coloured Engravings.	A.S.17	W.	B.
S. W. 1	182	182	182
E.	179	179	179
S. E. 2	183	183	183
78, 6d. each.			

**Signatures to Etchings.**—AS.187 (Clapham).—We have certainly never met with a case of pencil signatures being forged on to modern etchings, although this has been done in the cases of deceased engravers, such as Cousins. Your etchings seem to be perfectly genuine. The subject of the etching is "A Girl in a Bonnet." *H. C. W.*

"**Jonah**," published 1774 by Boydell. — AS.206  
A set of six plates, together with The **Three Marys**,  
Storm, all engraved by Picot, and The **Three Marys**, by R.  
Cooper, belong to a class of engraving which is held in very  
little esteem by collectors, and it is unlikely that they will regain  
their former popularity; the values are consequently small.

**Engraving.** A. 242. L. L. g. 1. The *Yellow King*, engraved by W. T. Davey, after Wm. Barraud, is not of a sufficient age to have any great interest, also the damp stains are against it. Davey's works are not of any great value, and we should imagine that the present specimen is not worth more than about 5s. or 6s. Liquor soda chloratæ is the best cleaning agent, and for instructions how to use it we should recommend you to refer to some work such as Maurice James Gunn's *Printmaking*, or to *The Water-colourist* by L. U. or G. H.

**"Lady H. Herbert," by V. Green, after Reynolds.**  
—AS.251 (Aberdeen).—From the photo sent us it is impossible to tell whether your print is perfect or lacks the margin. If the value will be less than half that amount.

**Books on Mezzotints.**—As, 281 (Manchester).—The following should be of use to you: Whitman & Salaman's *Print Collector's Handbook*, published by Bell, and Slater's *Engravings and their Value*, published by L. Upcott Gill.

## *Furniture.*

**Lacquer.**—A7,767 (Ascot).—Lacquering is the application of successive coats of varnish. These are more or less manipulated, and some portions may be cut to impart more sharpness to the details. In the latter part of the seventeenth and during a large part of the eighteenth century we imported a large amount of lacquer from Japan. There is little to distinguish Japanese from Chinese, save some differences in the costumes of the figures, and, in the case of Japan, the inclusion of Fujiyama, the famous sacred mountain. Lacquer is being faked, and there are many modern pieces of both Japanese and European make on the market.

**Oak Arm-chair.**—A7.954 (Elmore).—Your chair is probably one of the ordinary type of chairs, bearing a crown, which were made after the Restoration. The value may be about £5. if genuine, but we can give no further opinion without seeing the chair.

### **Fifteenth-century Chest.** — £8,000 (Hampstead). —

**Grandfather Clock, by Thomas Bolton.**—AS, 203 (Bromsgrove).—The identity of this maker is not very certain. There was a Bolton, of Wigan, who flourished about the end of the eighteenth century. We can give no opinion as to the

**Chair.** — We have not sent us, the chair dates from the early nineteenth century, and is of the type known as *Nelson* chair. These are often inlaid with brass and painted, such as the one you describe. Assuming

**Book on Furniture.**—A8,237 (Barcelona).—For a good illustrated handbook on this subject, we should recommend you to refer to *Old Oak Furniture*, by Fred Roe, published by Messrs. Methuen & Co., 36, Essex Street, Strand.

### *Glass.*

**Wine Glass.**—A8,061 (Cambridge).—This glass is probably Jacobite of about the middle of the eighteenth century. The Jacobites of that period were in the habit of using ambiguous inscriptions and toasts so as to avoid persecution. The Young Pretender would be considered Prince of Wales till the death of his father in 1705. Of course we cannot judge from photo if glass is genuine, as many "fakes" of this class have been put on the market lately.

**"Yard of Ale."**—A8,099 (Newport).—The "Yard of Ale" glass, if genuine, is rare and valuable, and we may estimate the value of this specimen at about £10.

**Wine Glass.**—AS.105 (Maidenhead).—This is a rare and interesting specimen of a Jacobite glass. The bowl bears the rose and two buds, supposed to symbolise James II. and the two Pretenders. The foot also is engraved with the English Jacobite emblem, oak leaves, and the word REDI, which is an unusual variant of the more customary inscription, REDEAT. The glass is undoubtedly old and the engraving has everything in its favour, and we should estimate its value at about £8 to a collector.

**Wine Glasses.**—A8,193 (Bouine).—It is unsatisfactory to give an opinion from a photo only, but we should not be inclined to appraise the value of your four wine glasses as being more than about 5s. or 7s. 6d. each.

## *Metal-work.*

**Ashanti Bronzes.** A7.652. N. Africa. Two similar casket, bowls and cover, from Ashanti. These are old and interesting specimens, and are probably native imitations of medieval European vessels. The handles and other details suggest *circa* 1400. We know that English bronzes of the time of Richard II. reached Ashanti. These African bronzes are not selling as well now as they were a few years ago, but we should estimate the three pieces as being worth £12 10s.

**Pewter Candlesticks.**—A7,988 (New York).—It is very difficult to give any opinion on the pair of candlesticks from the diagrams sent us. We should not think, however, that they date from an earlier period than the eighteenth century, and their value is quite problematical.

**Brass Dishes.**—A8,177 (Palermo).—These brass dishes are not Anglo-Norman work of twelfth or thirteenth century, but Venetian and South German of fifteenth and sixteenth centuries. They are fairly common, and have been acquired in Italy and Greece. Some were used at feasts to hold water in which the guests dipped their fingers, whilst others may have been used as alms-dishes. The value in England is about £2 each.

**Brass Skeleton Clock, by Edwin Upton, of Newark.**  
AS.193 (Bonne).—There have been various clockmakers of this name, but we can find nothing certain about the one mentioned. Judging from the photo, however, your skeleton clock only dates from the first half of last century, as the general design is very poor, the "architecture" displayed being an offshoot of the Strawberry Hill Gothic revival. The value is probably not over £5.

**Mortar.**—AS.217 (Ealing).—It is difficult to judge from a diagram only, but we should consider your mortar to be of late seventeenth or early eighteenth century work. The letters W A on side are most probably the initials of the original owner.  
12

**Chinese Bronze Drum.**—A8,260 (Tunbridge Wells).—It is impossible to verify the statement that the brass drum was made by Chu-Koh-Liang two thousand years ago. Judging by the sketch alone, the drum appears to be ancient, but how old the best authorities would find it difficult to say in the absence

## Answers to Correspondents

### Objets d'Art.

**Egyptian Statuette.**—A7,798 (London).—This is a very interesting Egyptian statuette, which was found in one of these sarcophagi, and is now in the British Museum. It is made of the ancient surface. What remains is practically new wood, and the antiquity and interest of the piece have been ruined. It is quite different, as you will see, from taking out a stain produced by some other cause, such as smoke or ink marks, but the scorching has altered the substance, and therefore you had far better leave it alone.

**Needlework Picture.**—A8,146 (Kent).—It is impossible for us to value *David and Bathsheba* from a description only. When genuine and in fine condition these pieces are much sought after, and frequently command high prices.

**Fan.**—A8,151 (Kent).—The fan is a very good one, painted with allegorical designs, recalling the canvases executed by Rubens in honour of Marie di Medici. In the upper part is a portrait of that queen, whilst below are figures symbolising Justice, Abundance, War, etc. French, early eighteenth century, a very interesting fan, but not in first-rate condition, the value being probably £10 to £20.

### Pictures and Miniatures.

**Portrait on Copper, dated 1593.**—A7,964 (Norbury).—This is a picture of Queen Elizabeth, which was spoilt by injudicious restoration. The hair has been painted on, and the unmeaning and inaccurate wisps of hair at side of face are recent additions. The features have also been accentuated, to their detriment. It is obviously a good likeness of the sitter, but the value in its present over-restored condition is inconsiderable, perhaps £8 to £10.

**Landscape, attributed to David Cox.**—A8,023 (Parkstone).—This appears to be an English production of the middle of last century, but we can safely say that it is not the work either of David Cox (1783-1859) or of his son, whose name was also David (1808-1885). The signature appears to have been added at a comparatively recent period. The picture has but little interest or artistic quality, and we should estimate its value at certainly no more than £1.

**Paintings by Smith and Gaume.**—A8,024 (Harwich).—We are glad to be able to add nothing to your information. Beyond the fact that both of the paintings seem to be of early nineteenth-century work, there is little to be learned, and we should appraise their value at certainly not more than £5 the pair.

**Miniature.**—A8,025 (Derry).—This is a modern copy of the famous miniature of Miss Farren, afterwards Countess of Derby, mounted in an old frame, with old paper pasted at back to give the piece an appearance of antiquity. These copies are extremely common and of very small value. They are sold at auctions, but seldom fetch more than a few shillings.

**Pencil Miniatures by C. Hayter, dated 1816.**—A8,079 (Rugby).—Charles Hayter was a portrait painter in crayons and miniature, and exhibited at the Royal Academy exhibitions from 1786 to 1832. We can give no opinion as to the artistic or commercial values of the miniatures in your possession from a written description, but must see the actual specimens.

**Portraits of Jane Duchess of Gordon, by Sir J. Reynolds.**—A8,233 (Aberdeen).—There is one portrait of this lady in the possession of the Duke of Fife, and two more belong to the Duke of Richmond and Gordon. Some others, attributed to Reynolds, were sold at Christie's some time back.

**Painting on Copper, attributed to C. Baxter.**—A8,250 (Harrow).—The subject painter, was born in 1809 in London, and died in 1870 at Lewisham. He was an exhibitor at the Royal Academy, and was chiefly given to painting fancy portraits, somewhat of the type shown in your photo, but we can give no opinion either as to its artistic or intrinsic value without seeing the picture itself.

### Pottery and Porcelain.

**Chelsea Group.**—A7,951 (Prenton).—This group, which consists of two figures, is made of Chelsea ware. The right arm of the principal figure is a restoration. The model is a common one, and the pair would sell for £10 to £12.

**Wine Jug.**—A7,999 (Twickenham).—This is a small wine jug, which is very good, but there is no decoration or special ornament to fix date. Value about £5.

**Sèvres Bowl.**—A8,005 (Cambridge).—This is Sèvres porcelain, and, as is clearly shown by the mark, was issued from the factory in 1846. It is in hard paste, and of a period that is not esteemed by collectors, who want the soft paste porcelain of the early period. The mark, *Château des Tuilleries*, would seem to indicate that it belonged to a service made for that palace, but judging by the many specimens with similar marks which have come on the market, the service must have been very extensive, and it is possible that some pieces were issued to private persons. The value of this bowl might possibly be £6 or £8.

**Staffordshire Plate.**—A8,086 (Exeter).—It is impossible to make a definite statement from seeing your diagram only, but we should by no means be disposed to consider that the plate is unique or nearly so, as you indicate. The value would probably not exceed a few shillings, but we should require to see the plate before giving any further opinion.

**Chinese Porcelain Figure.**—A8,163 (Cork).—This type of figure, which represents Quan-Lyn, the goddess of Mercy, is very well known, and examples of it are numerous. This specimen was made in the province of Fu-kien, China, and is probably about two hundred years old. The figure is not worth more than about £6 or £8, and examples may often be picked up for less.

A8,168 (Forest Gate).—(1) **China Marks.**—N surmounted by a crown. This mark is found on Capo di Monte ware of the second period, issued in 1759 under the patronage of Ferdinand IV., the initial standing for Naples. (2) **Crossed Sword Marks on Dresden Porcelain.**—This mark is common to most pieces from this factory. Sometimes it was accompanied by a date or other distinctive features. There were several varieties of the crossed sword mark. (3) **Tripod Mark.**—There was a tripod mark used at Derby at the beginning of the last century. It was a copy of the Chinese tripod.

**Dessert Service.**—A8,169 (Llangollen).—Your dessert service bears a late mark of the Derby factory, and assuming it to be perfect, the value would be about £6 or £8.

**Oriental Vases.**—A8,199 (Birmingham).—If comparatively modern, the vases would be unlikely to realise more than was paid for them.

**Mark on China.**—A8,230 (Huddersfield).—This mark, which is known as the Registered Mark, only appears on modern china, as it was not introduced until about 1851. We should imagine that your dinner service, which bears it, is of small value.

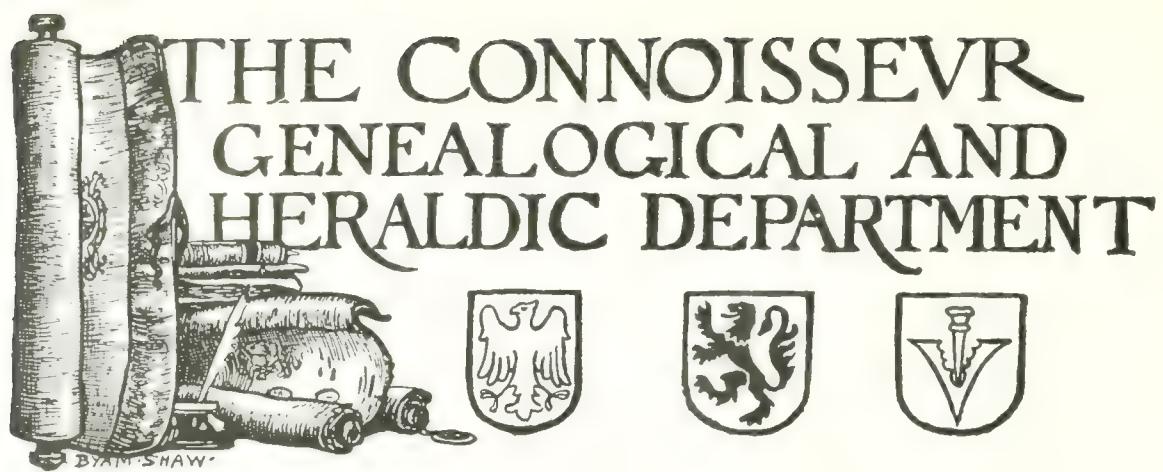
### Relics.

**Snuff-box.**—A8,147 (Ireland).—This snuff-box is made of silver, and is a very good specimen. It is not often seen on the market, but there is little demand for them. It has been said that there are enough relics of this ship in existence to build an entire fleet. The value of the present piece may be from £10 to £25.

**Napoleonic Relics.**—A8,149 (Meran).—Everything depends on the authentic proofs of the relics. If the evidence is strong, they would be of considerable value. You have to make

Napoleon, and perhaps you could do this letter in the country where the writer of the letter is known than in England.

**Mafeking Siege Notes.**—A8,150 (Leek).—These are now of very little value. The interest in these relics seems to have died out, and the notes are almost unsaleable. We have heard of them being sold for a few pence each.



### Special Notice

READERS OF THE CONNOISSEUR who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, Hanover Buildings, 35-39, Maddox Street, W.

Only replies that may be considered to be of general interest will be published in these columns. Those of a directly personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

**L**EAVES OF LEXLE.—In the last reference we have to the marriage of John de Triple, dated 26 December, 1324, it is mentioned that he died in the tomb which he had erected for the purpose in the church of St. Stephen de Walbrook, Middle Temple, where he was buried.

Another John de Triple, fishmonger, and his wife Katherine, were buried in the church of St. William Pintohorne, dated 14 September, 1344, from which we gather that Katherine was the widow of the first John de Triple. She is also mentioned in the will of her son, John de Lexle, fishmonger, dated 24 March, 1344. In John de Triple's will, dated 23 February, 1375. In it he mentions his wife Alice; refers to the marriage of his son William de Trellorne; brother of William and Nicholas Triple, and his daughter Alice. According to the will of William de Kelleshull, fishmonger, dated 21 September, 1383, John de Triple married three times, viz., Katherine, his first wife, Alice, his second, and Alice, his third.

**L**EAVES OF AUSTIN.—A branch of the family of the Austin family, of which Sir John Austin, Bart., was a member, is the *C*o. *T*o. *A*dvertiser arm in armour emb., the gauntlet grasping a falchion, all ppr., garn. or, betw. two pikes gu., headed or—was granted by Sir William Dugdale, Kt., and Sir H. St. George, Kt., 28 July, 1683, to Abraham Highmore and the descendants of his grandfather. This Abraham was a Major and Lt.-Colonel in the service of Charles II. of Spain. He was son and heir of Thomas Highmore, Esq., of the Inner Temple, co. Devon, son and heir of the Rev. Richard Highmore, Rector of Kinton

Martell, co. Dorset, and descended from the family of Highmore of Kirkbybrowe, co. Cumberland.

**P**RENTALL OF LOSSES.—The arms of this family were granted 23 April, 1761, and are as follows:—Vert, on a pile cotised or, betw. two beehives of the last, an anchor in pale, az. cabled gu. *Crest*—A demi pegasus regard. or, winged gu., holding a banner vert, charged with a beehive of the first, staff of the second. *Motto*—*Industria et spe*.

**P**RENTALL.—There was a Chancery suit, dated 30 January, 1632, between Richard Awstyn, of Cookham, co. Berks., yeo., plaintiff, and Rowland Hynde, Esq., John Austen and Rowland Hedger, defendants, which gives the following pedigree of the family of Prentall:—

. . . . . Prentall =		
John Prentall =	Thomas Prentall	1 Robert Prentall, of Bisham, yeoman; ob. s.p.
		1
John Prentall, sly. son of Robert, betw. 1632-1640, created not a peer, attainted for felony during the life of his uncle Robert.	John Prentall, sly. son of Robert, betw. 1632-1640, created not a peer, attainted for felony during the life of his uncle Robert.	John Awstyn,
		1
Henry Prentall, heir of John, son of Robert;	Richard Awstyn, the pl. intitl'd John and heir.	

# THE CONNOISSEUR

A MAGAZINE FOR COLLECTORS

Edited by J. T. HERBERT BAILY

JANUARY, 1914

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Vol. XXXVIII. No. 149



LADY HAMILTON AS THE AMBASSADEUR



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A MAGAZINE FOR COLLECTORS

Edited by J. T. HERBERT BAILY

MARCH, 1914

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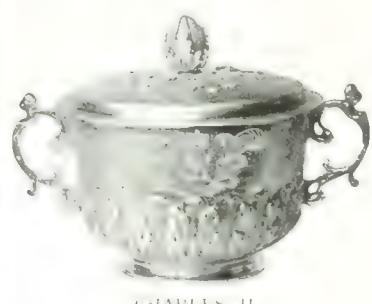


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